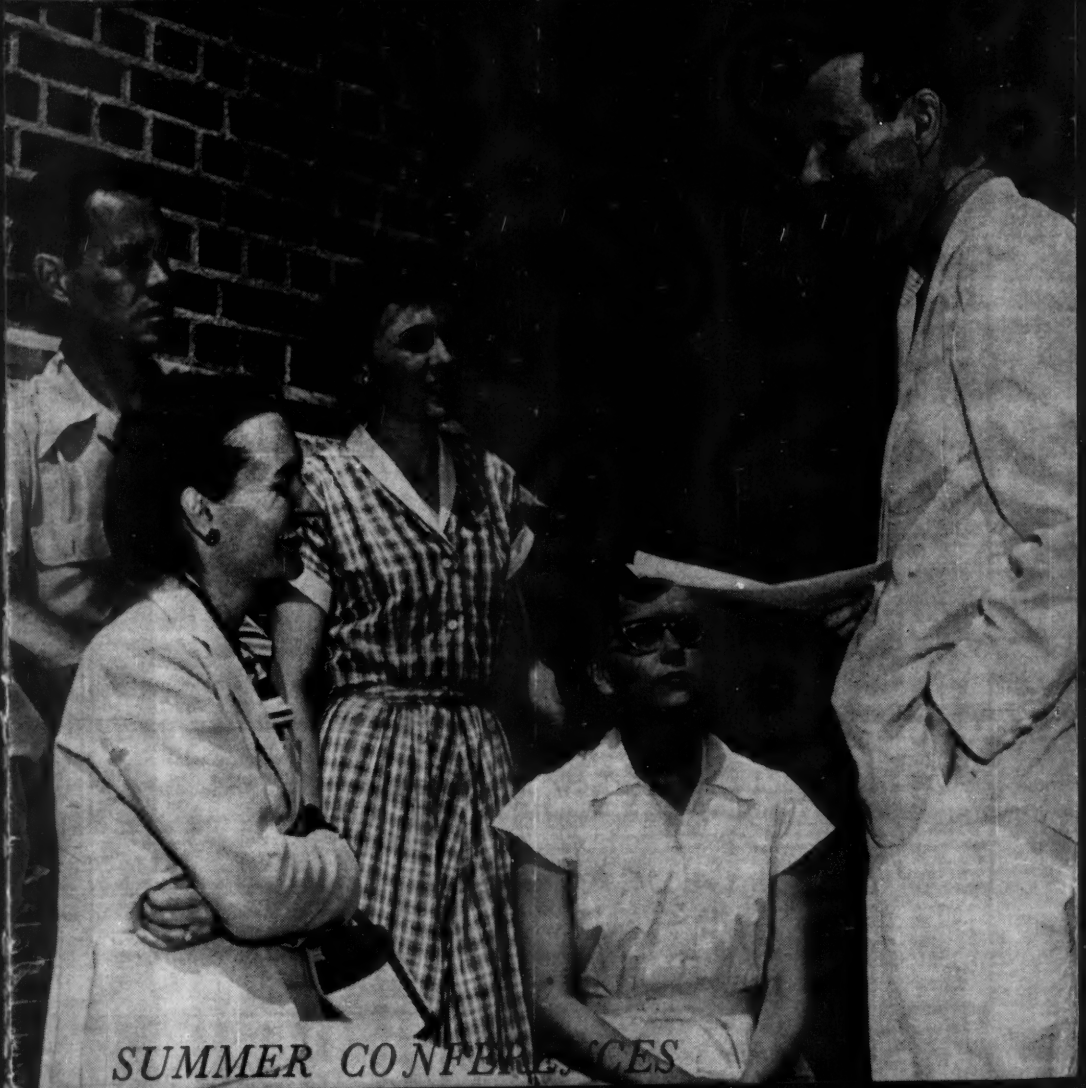


ANNUAL SYNDICATE MARKET LIST

# AUTHOR & JOURNALIST

MAY

25 CENTS



SUMMER CONFERENCES

What I Do With  
**YOUR BOOK MANUSCRIPT**  
To Make It Publishable



**B**Y PROFESSION I am a creative writer, and not a purveyor of magic formulas, canned pep talks or easy roads to fame. When you write to me, I talk about your manuscript—not about my “lessons.” When you send me your book manuscript for reading and evaluation, I make a preliminary report with my recommendations.

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Malibu 1,

California

# Mostly Personal

We have come to think more and more of the May issue as "the summer conference" issue—together with our annual list of the syndicate markets.

The May date appears right to us for this special emphasis. Most summer programs are already outlined, so that we can give rather complete reports. Yet the date is early enough for those readers who wish to do so to look over the field and make summer plans. It is true that changes and new developments in conference schedules occur even later in the spring and summer, but these developments we shall notice in the June and July issues.

Indeed I think I ought to say that we are proud of the fact that last year we covered conference plans more completely than other magazines, and we are trying for even more complete coverage for 1951.

Behind this effort lies staff consideration of this question: Why place an considerable attention upon the summer conference program?

I can answer, I believe, quite clearly for myself. The summer program has convinced me more and more of its value. For the past several years I have had the privilege of attending, as a staff person, one or two conferences each summer, as well as directing a summer workshop in Denver. And my conviction is that these conferences, are proved and important institutions to writers. As our staff report indicates, the conference "idea" is now in its second quarter of a century.

What are the values of these programs?

Before I consider that question, I'd like to put down some of the deficiencies and dangers I see for the conferences. Undoubtedly there has been such a rapid increase in number of conferences that some are inadequately prepared. From the point of view of those conference leaders who are successful writers, the summer program can be a merry ride, an extended party with all expenses paid and a little money besides, with not very much work to do. Some of the poor-in-heart seem to get on the circuit for the summer, and they "put out" too little to those who have attended for help. From the point of view of the student-participant in the conferences, sometimes the programs seem inexpensive vacations, a chance to glory in the name *writer* and to sit at the feet of the successful. I knew a participant in a conference who had taken the same piece of a book manuscript to four different conferences in four years but who had not done one bit of work on the project in those four years. But this person could quote exactly what famous-novelist-so-and-so had said about the work, what important-writer-so-and-so had commented in praise and criticism of the project.

These are annoying discrepancies which are likely to creep into many a worthwhile program. More important, by far, is the chance that the conference may fail through inadequacy of help given when it is needed. A friend of mine took a novel manuscript—since published very successfully—to a conference for criticism and consultation. One conference leader read some paragraphs from it as an example of "bad writing." Another conference leader professed lack of interest in the project. But most important is that a third conference leader read the manuscript with understanding and gave fully the help that was much needed.

Like other matters in the process of learning to write, the conference situation must be approached with the attitude of threading the way through much to the little which will be truly helpful.

That help, whatever size it may be, is likely to be prized greatly.

The chief point about the summer conference is that it is *arranged* for writers to talk shop, with the promise of some valuable result. Like spring for the farmer, it is a time of sowing many seeds, some which don't mature at all; but those that do, make the whole sowing worthwhile.

This, I take it, is a chief impression of Harry Harrison Kroll, whom we asked to give his impressions from his experience in leading the Beersheba conference. On one point I would quarrel in a friendly fashion with Harry Kroll—his special partiality for the small conference. I am sure that both small and large conferences have been successful in the only way we want to test

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## "My Agent Is SCOTT MEREDITH..."

(Drawn from a recent photo of Steve Meredith, aged 17 months.)



Well, all right, since you have us cornered, we might as well admit that—because the gentleman in the picture is a relative—he may have been a little prejudiced in making his choice of an agent. And since *you*, presumably, have no relative who is a literary agent, and have to make your choice strictly on the facts, here are the facts.

1. *You want an agent who is prompt.* Every script sent to SMLA is acknowledged immediately upon receipt, so that you never have to worry about whether a script may have been lost en route in the mails. And the report on your script is made to you within an absolute maximum of two weeks, so that you never experience those periods of month upon month of absolute silence while you wonder if your script has been mislaid somewhere under a pile of old laundry.

2. *You want an agent who is centrally located.* SMLA's offices are on Fifth Avenue corner 47th Street, down the street from Collier's and The American Magazine and Woman's Home Companion and up the street from Pageant and Real Story, and around the corner from Doubleday and Simon and Schuster and dozens of others—in the direct center of the publishing area. This proximity enables SMLA to keep its fingers on the editorial pulse—know of market needs and changes minutes after they happen.

3. *You want an agent who is honest.* Any writer who has ever worked with SMLA will assure you of the firm's absolute honesty and frankness—based on SMLA's constant realization that no firm can gain respect or prolonged success through hogwash. If a submitted script is hopeless and should be buried without honors, you'll be told so, and exactly why, so that you may avoid those errors on future material. You'll also find that SMLA believes in earning its pay. Therefore, if a submitted script is unsalable as it stands but can be repaired, you'll be given the facts so that you may repair the script, and, without additional charge, return it to SMLA for sale. And if your script is salable as it stands, it will be sold to the best possible market at best possible rates, and sale of subsidiary rights covered via SMLA's offices and affiliates throughout the world.

4. *You want an agent who brings results.* In 1950, SMLA sold six thousand manuscripts to magazine and book publishers, syndicates, and radio, television, play, and motion picture producers—nearly nine hundred of these for entirely new writers. Because SMLA realizes that it must constantly replenish its client-list of established writers with promising new writers, every script which comes to SMLA receives the same careful and considerate attention as every other script—one of the main reasons, perhaps, for SMLA's year-after-year record as one of the largest sellers of manuscript material in the country.

**TERMS: PROFESSIONALS:** If you are selling fiction or articles regularly to national magazines, or have sold a book to a major publisher within the past year, we'll be happy to discuss handling your output on straight commission basis of 10% on all American sales, 15% on Canadian sales, and 20% on British and other foreign sales.

**NEWCOMERS:** As recompense for working with beginners or newer writers until you begin to earn your keep through sales, our fee, payable with material sent, is five dollars per script for scripts up to 5,000 words, one dollar per thousand words for additional thousands and final fraction (for example, seven dollars for a script of 6,895 words). \$25 for books of all lengths; information on terms for other types of material upon request. We drop all fees after we make several sales for new clients. A stamped, self-addressed envelope, please, with all manuscripts.

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# THE SUMMER CONFERENCES

## A & J Staff Report

In its twenty-fifth year—last year—the summer writers' conference idea met a small set-back. A large proportion of the conferences had a 10 per cent to 40 per cent drop in enrollment.

Many leaders of the summer programs conjectured that the whole idea had been overplayed—with too many conferences, many of them too slight to be of any real help to the writers who sought that help.

As the conference idea enters its second quarter of a century—summer, 1951—the number of programs has been decreased. Undoubtedly the meaning of this is that average strength will be increased. Many of the programs show efforts at improvement in their services to writers. Despite the shadow of war, inflation, and unrest, the conference idea in 1951 should be a good one.

A&J has contacted all the known conferences for the summer of 1951. The list, with brief details, is given below. Additional information will be published in "What the Editors Want Now" in our June and July issues. Readers may follow up their interests by requesting the conference or workshop bulletins from the directors of programs which may meet their needs.

For the rest of this report, the staff quotes from its 1950 coverage:

"Traditionally the word *conference* has been applied to most of the sessions. The word serves to indicate the general method used by most of them: a relatively short period of time during which less experienced or beginning writers may attend sessions led by established writers or teachers, hear lectures on writing and marketing, and secure criticism of manuscripts. In addition to writer-leaders, agents, editors, and publishers' scouts frequently attend to make contact with promising writers.

"A few of the meetings are given other names, to indicate slightly different plans from those of the regular 'conference.' *Workshop* is used in a few instances, apparently with the indication that the sessions are directed more toward a working situation for the participants; some of the workshops are also longer than the conferences. *Colony*, *center*, *institute* are sometimes used for titles.

"Both the popularity and the longevity of the summer conferences indicate that the idea is here to stay and that the various sessions are at least in some measure answering needs of writers. That a large number of the meetings are under the auspices of various universities is an indication that the summer programs are a part of the efforts of many colleges and universities to extend their services to the training of writers—a trend particularly noticeable during the last decade and a half.

"What the writer will get from attending a summer conference or workshop will depend, of course, on many factors. The conferences usually offer lectures and discussions on writing, plus criticism of manuscripts. If the writer can use these to aid his own development, he may find a conference helpful and stimulating. What he takes from the conference is likely to depend upon his own willingness and ability to participate, and, of course, upon the abilities of the leaders to *teach* and to *be* helpful.

"The writer has to pick and choose carefully upon those qualities. Sometimes he will have to consider only those closest at hand or with the lowest tuition cost; if he is fortunate enough to be able to widen his choices, he may select more carefully to secure the program which, in his judgment, will help him the most."

**Arkansas Writers Conference**, Petit Jean State Park, June 5-7. Co-sponsors by Arkansas Branch of League of American Pen Women and Arkansas Polytechnic College. Instruction, lectures; literary contest. For information write Guy W. Ashford, Arkansas Polytechnic College, Russellville, Ark.

**Hard College Workshop in Poetry**, Annandale-on-Hudson, N. Y. July 8-Aug. 18. T. Weiss, director.

**Beersheba Springs Writers Conference**, Beersheba Springs, Tenn. (Sponsored by University of Tennessee Junior College, Martin, Tenn.). Harry Harrison Kroll, director. Aug. 29-Sept. 1. Workshops in novel, short story, articles, play, religious, fiction.

**Bread Loaf Writers' Conference**, Middlebury College, Middlebury, Vt. Theodore Morrison, director. Aug. 15-29. Tuition \$130-\$155 for contributors, including board and room; \$105-\$130 for auditors. Staff members include Robert Frost, Fletcher Pratt, William Sloane, John Mason Brown, John Clark, Lincoln Barnett, Richard Sewcraft, Max Sarton, Richard Wilbur.

**Chautauqua Writers Workshop**, Chautauqua Lake, N. Y. John Holmes, director. July 23-Aug. 10. Leaders include Carl Carmer, Margaret Wildemer, David Morton, Charles Abbott. Write Mrs. Ruth Skinner, Registrar, Chautauqua, N. Y.

**Corpus Christi Fine Arts Colony**, 361 Brooks Dr., Corpus Christi, Tex. June 4-16. Courses in fine arts in addition to poetry and fiction writing under Robert P. Tristram Coffin.

**Florida Writers' Conference**, Florida Writers' Colony, Venice, Fla. Joseph Lawren, director. Three conferences for 1951: April 1-7; June 3-9; Dec. 30-Jan. 5.

**Fordham University Summer Institute of Professional Writing**, Fordham University, 190th St. & 3rd Ave., The Bronx, N. Y. Rev. Alfred J. Barrett, director. July 5-Aug. 14. Workshops in poetry, playwrighting, fiction, the novel, and short story. Leaders include Herschel Brickell, Anne Freeman, F. X. Connelly, Reinald Lawrence.

**Huckleberry Mountain Workshop-Camp**, Hendersonville, N. C. Evelyn G. Haines, executive director. Class work late June to late August each year. Work in several arts, including writing. Staff members include successful writers.

**Indiana University Writers Conference**, Bloomington, Ind. Richard R. Hudson, director. July 8-14. Staff members include Peter Taylor, John B. Martin, Richard Eberhart, Marjorie Plack.

**League for Vermont Writers Summer Institute**, University of Vermont, Burlington, Vt. July 17-18. Enquire: Mrs. Louis P. Dow, 155 Cliff St., Burlington, Vt.

**Marlboro Fiction Writers' Conference**, Marlboro College, Marlboro, Vt. Walter Hendricks and Edmund Fuller, Co-directors. Aug. 12-Sept. 1. Lectures will include Elizabeth Coatsworth, Dorothy Canfield Fisher, Charles Jackson, Shirley Jackson, Ludwig Lewisohn, Norman Mailer, Elizabeth Page, Budd Schulberg.

**Mexico City Writing Center**, Mexico City College, San Luis Potosi 154, Mexico, D.F. Margaret Shedd, director. Two sessions per year, first one summer. Tuition \$100. (Margaret Shedd may also be contacted at 1616 La Vereda, Berkeley, Calif.)

**Midwestern Writers Conference**, Suite 540, 410 S. Michigan Ave., Chicago 5. Alice Manning Dickey, director. July 9-13. Tickets for various clinics and participation at varying rates. Prizes offered for winning manuscripts.

**Mildred I. Reid Writers' Colony**, Contoocook, N. J. July 2-Aug. 27. Address: Mildred I. Reid, Dundee & Lee Rd., Northbrook, Ill.

**Missouri Writers Workshop.** University of Missouri, Columbia. William Peden, director. June 18-23. Tuition \$15 for each class, \$10 for each additional; room and board, \$25. Short story, novel, non-fiction, playwriting, poetry. Staff and lecturers include James T. Farrell, Alan Swallow, Virgil Scott, William Porter, J. V. Jacks, John Gurnell.

**Ohio Verse-Writers Conference.** Wooster, Ohio. Mrs. Maude Muller Oiradeau, director. May 5. Lecturers include Mae Winkler, Goodman, Harry Brown, Charles Moore, Loring Williams.

**Omaha Writers Conference.** Hotel Paxton, Omaha, Neb. L. V. Jacks, chairman. June 1-3. Mr. Jacks may be reached at Creighton University, Omaha.

**Philadelphia Regional Writers' Conference.** Bellevue-Stratford Hotel, Philadelphia. June 20-21. Workshops in confessions, features, literary writing, humorous essay, religious writing, slick fiction, poetry, drama, short-short. Staff includes Cecelia Gray, William Grover, William Kisch, Dorothea Cornwell, Clare Walz, Katherine Bregy, Earl Crooker, Robert Oberfirst. Address: Walter M. Breish, registrar, P.O. Box 1766, Philadelphia 5.

**Regional Writers' Workshop.** University of Denver, Denver 10. Alan Swallow, director. June 18-July 20 (first five-week term of the University's summer school; courses offered for college credit or non-credit). Tuition \$9 per college credit or audit hour. Sessions as follows: general, popular story, quality story, novel, poetry, non-fiction, juvenile writing, religious writing. Staff members include Catherine Barrett, Marian Castle, J. V. Cunningham, Thomas W. Duncan, Thomas Hornsby Ferril, Dorothy E. S. Hansen, Florence Hayes, Vincent McHugh, Florence Crannel Means, Mark Harris, James Farrell, William Peden, Frank Waters, Elmo Scott Watson, Bruce P. Woodford.

**St. Louis Writers' Conference.** Washington University, St. Louis 5, Mo. Eugene R. Page, chairman. June 7-9. Jointly sponsored by the university and St. Louis writers' organizations. Study in short story, poetry, drama, radio writing, and others.

**School of Modern Critical Studies.** University of Vermont, Burlington. John W. Aldridge, director. June 18-29. Staff includes R. P. Blackmur, Malcolm Cowley, Norman Holmes Pearson, David Dalches, Elizabeth Drew, Irving Howe.

**Short Course in Professional Writing.** University of Oklahoma. Norman W. S. Campbell, director. June 8-5. Tuition \$5. First day devoted to markets and marketing, second to non-fiction, third to fiction, fourth to poetry.

**Southwest Writers Conference.** 406 So. Caranachua, Corpus Christi, Tex. Dee Woods, director. June 2-5. Lectures: interviews on manuscript problems. Contests for winning manuscripts.

A number of well-known writers of the Southwest will be attending.

**Summer Training Course in Publishing Procedures.** Radcliffe College, Cambridge, Mass. Helen Everett, director. June 20-Aug. 3. Not a writers' conference but training in book and magazine publishing.

**Summer Workshop in the Creative Arts.** University of Wyoming, Laramie, Wyo. June 18-July 20. Allan William, chairman. Writers' workshop section, Mark Schorer, John Clafl, Joseph Langland.

**University of Notre Dame Writers Conference.** South Bend, Ind. Thomas O. Casady, director. June 28-30. Workshops in fiction, poetry, teaching of creative writing. Staff includes Jessamyn West, Robert Giroux, John T. Frederick, Richard Sullivan, John Frederick Nims.

**Western Pennsylvania Conference for Writers.** University of Pittsburgh, Pittsburgh, Pa. Edwin L. Peterson, director. Conference held April 26-27.

**Writers' Conference in the Rocky Mountains.** University of Colorado, Boulder. Edward H. Schmidt, director. July 23-Aug. 10. Varying tuition according to workshops and weeks attended. Workshops in short story, novel, non-fiction, poetry, mystery novel, juvenile writing. Staff members include Manuel Komroff, Randall Jarrell, Viola Brothers Shore, Virginia Kellogg, Minerva Maters.

**Writers' Conference of Drury College.** Springfield, Mo. Adelaide H. Jones, chairman. Held each spring; dates for 1951 were April 20-21.

**Writers' Conference of the University of Connecticut.** Storrs, Conn. Robert Wooster Stallman, director. Workshops in fiction, poetry, children's books. Staff includes Caroline Gordon, Malcolm Cowley, Oscar Williams, John Malcolm Brinnin, Marjorie Flack, Elizabeth Riley, Eunice Blake.

**Writers' Conference of the University of New Hampshire.** Durham. Carroll S. Towle, director. Aug. 13-24.

**Writers' Conference of the University of Utah.** Salt Lake City. Brewster Ghiselin, director. June 18-29. Tuition \$30 for contributors, \$22.50 for auditors. Staff members include Earl Shapiro, Oliver La Farge, George R. Stewart.

**Writers' Institute of the University of Wisconsin.** Madison. Details from Professor Paul Fulcher, Bascom Hall. June 25-Aug. 17.

**Writer's Round-Up.** West Texas State College, Canyon, Tex. Louisa Grace Erdman, director. July 16-20. Workshops in short story, articles, novel, poetry, juveniles, non-fiction, radio writing, etc. A 3-week course for college credit is also available.

## THE SMALL CONFERENCE

HARRY HARRISON KROLL

I suppose I am what you'd call the boss of a one-man conference workshop in creative writing. I'm the man who speaks for the little gathering of writers, who is director, teacher, critic, father confessor, almost literally chief cook and bottle washer. I don't know how others may have done it, or are trying to do it. I only know what I'm trying to do in my small conference is what I would have mortgaged my typewriter-trigger finger to have had when I was coming up through the slow and lonely and desperate mill of experience. Pretty much I don't go beyond just this, doing for beginners what I wish I had been done by.

To begin with, I think the person who tries to teach creative writing should be a successful writer himself. Bernard De Voto makes that same point. I believe that the more versatile he is as a writer, the better teacher he will be for beginners. But he should be more than a successful writer: he should have given long thought to how he has become one, and what portion of his experience can be passed on to beginners; he surely should be able to analyze the creative instinct and base his teaching methods on a sound understanding of what goes on in the head of the writer. In the practical world of authorship he probably will be better for the average beginner by having sold pulps, poetry, highbrow and lowbrow stories and books, slicks, literary stuff, newspaper material,

and anything else. He should know a lot about many different standards, and he should have had long experience with marketing. It's a pretty big order, I admit. But all sorts of people, trying to do all sorts of things, come to even the small conferences—we had students last year at Beersheba Springs from 15 states; and they should not leave empty.

Because Beersheba Springs is my baby, petted and pampered in my own way, let me tell you what I try there to do. I've never tried to get large numbers. I've wanted enough to pay me a reasonable profit in tuition and justify the Methodist Conference in letting us use the magnificent old hotel in the Cumberland Mountains for two extra weeks; but beyond 25 or 30 people I have not striven for numbers. Nor have I barred any students because they haven't sold. I've taken them just about as they came, and helped where I could. I've liked to read their stuff ahead of the conference dates, so as to have leisure to think about their talents and possibilities. Then when the conference meets I take them each in private conference and discuss their work with them, give my reaction to any stories they have submitted, and set them to revision of any likely work. We have two weeks, and a lot of revision can be done in that time, if the student gets down to it. Then I take some of the stories or novels or whatever, and use these as a basis of lectures on plotting, characterization, and other phases of writing. I often take a story with possibilities and show the writer, and the rest of the class, step by step, how to build and strengthen until the plot has genuine commercial possibilities.

Author & Journalist

Though I have no special routine, I usually take the morning session, a couple hours in length ordinarily, and do this plotting and replotting. Whatever philosophy of writing I present is usually around these concrete cases. I rarely go off into theory unless it illuminates a specific writing situation. I often plot stories of my own in the presence of the class, showing the inception of the idea, more often than not the steps I take in building the plot; I demonstrate changes to make it stronger; and in this wise actually show them the working mind of a writer, in process of creation. A number of these plots I "cooked" in my lectures on plotting I have since written and placed. Some are modest, others are aimed at big time. I have plotted books in these exercises, from whodunits, to juveniles, to serious novels. I keep a plot box, with scores of plots of short stories and novels, so the students may pore over them and possibly get a method which will be an aid to them in their work.

Then we have two sessions a day, one in the afternoon and another at night, where the students read their stories, and the rest of the group offer suggestions and criticism. Now and then some beginner will come up with a gem of an idea, even for a professional. By criticising each other I fondly think they learn in some manner to criticise themselves. I know I have sat and listened to

myself criticising a student's story, only to realize if I took my own medicine I might change a dud of mine into a story that will sell. Then I make good use of 16mm films. I have available cut down versions of classics and popular pictures from such books as *Magnificent Obsession*, *Mutiny on the Bounty*—one of the best ways for the study of powerful characterizations and powerful drama; and thus analyze character, situation, use of coincidence, and so on.

For two solid weeks we keep up this intense application to the study and practice of writing. By that time the students are packed full and I am drained empty. And I frankly affirm that a grand time is had by all, including me.

I do sincerely believe that the personalized conference is for many beginners the best. The young writer is a sensitive creature, and he is horribly uncertain of himself and what he is trying to do. It doesn't matter how old or young in years, he still is fearful and struggling. The small group gives him creative plausibility and a sense of security. Lasting attachments are developing, for a third of the group last summer were repeats, and this summer perhaps a half will be those who return, some for three years. They have learned that it takes time to become a writer, and they are beginning too to see a promise of success.

## ADVISING THE BEGINNER

ALAN SWALLOW

*Do the libel laws prohibit a spouse suing the author of a book depicting him as one of the characters? Or could an estranged or ex-husband, if he elected to do so, sue for damages, alleging defamation of character?*

This column oughtn't to get into the realm of legal advice! I am sure that the questioner—if she faces such a problem—will consult competent counsel. However, I do call attention to the recent decision in a suit brought against Betty McDonald, author of *The Egg and I*. The suit was brought by relatives and former neighbors of Miss McDonald, and the suit was refused in the court.

This case confirms, again, the right of authors to use materials for literature, without fear of damage if it is clear that no damage was intended. A suit for libel, if successful, must depend in part, presumably, upon intent of the author to libel or to defame. But beyond such generalization one is not safe to go without presentation of an actual situation and help of legal counsel.

A&J

*Can you write on this subject: "How to select a publisher?"*

I consider two factors of chief importance in selecting a publisher. The first of these, naturally, is the financial consideration. Does the publisher offer a contract with suitable terms? Through

the efforts of authors and agents, most of the provisions of contracts offered by regular publishers are reasonably standard. A few clauses in the contract are critical: what rights are ceded by the author to the publisher; the quantity of sales at which the sliding scale from 10% through 12½% to 15% becomes operative; the division of income from sale or lease of subsidiary rights, a bankruptcy clause; a clause for return of rights to the author under appropriate circumstances, the amount to the advance paid against royalties; the option clause. Even in these matters, practices are becoming somewhat "standard" in the sense that certain provisions are now considered acceptable to authors. Reputable publishers are not likely to vary greatly from these "standard" provisions; yet one of the tests for the reputable publisher is the contract he offers. If my readers so desire, I can discuss these items more in detail, in a subsequent column.

The second factor—and a factor which becomes of first importance when contracts are at least "standard"—is a feeling of mutuality between author and publisher, and ability to work together. For the larger publishing houses, one would say "editor" rather than "publisher," since an author is normally assigned an editor in the publishing house, and he deals mainly with that editor. It

(Continued on Page 22)

# Don't Blame COMIC

## BOOK EDITORS

EARLE C. BERGMAN



Articles on comic book writing usually start a flood of story synopses, from beginning writers, on their way to comic book markets. Most of this material is worthless because:

1. Writers have not studied the comic book.
2. Writers do not know how the characters think, act, and talk before writing stories about them.
3. Writers look down at the comics and fail to realize that they do have plots and writing techniques.

Don't blame comic book editors for refusing your material if you make the above mistakes.

Your story synopsis must *sell* your story idea. If the editor OK's it, he will probably ask you to put the story into panel form. But your synopsis can't be a rambling explanation of what you *think* your story might be. The editor is usually the magazine's art director so he *sees* your story in its picture form while reading your synopsis. Make sure you give him clear, mental pictures to see!

A story synopsis *looks* simple. The beginner seldom studies it to see how and why it *sold* the story. Suppose we take an accepted synopsis and tear it apart to see why it clicked with the editor.

*Book: Looney Tunes. Story: Elmer Fudd Synopsis*

*Elmer is a side-show barker on platform with magician, and man in box. Man is about to be sawed in half. Bugs Bunny is approaching.*

This gives the story background and all necessary characters for the opening. It tells *where* the characters are and *what* they are doing. It has *immediacy* because a "come-on" show is about to begin. Bugs Bunny's appearance is *foreshadowing* because the readers expect him to cause trouble. The *suspense* question is: "What trouble?"

*Bugs tries to get free pass to show but Elmer refuses and tries to get rid of him.*

Now we have *conflict* between the main charact-

ers. Both of them are acting *in character*. Bugs always tries to get something for nothing. Elmer always tries to get rid of this rabbit because he's a trouble maker. And the "free" pass starts to establish a *unifying force* for the story.

*Bugs thinks sawing man in half is a trick. He tickles man's feet to see if they're real. Result: There's two men in box.*

Bugs is still *in character*. He would try to find out about this trick. He might want to use it himself someday! The *mood* is established here. It will be humorous—at least for kid readers. Humor helps to *unify* animated animal type stories.

*This gets Elmer in dutch with boss and he is demoted to ferris-wheel operator.*

The first paragraph of the synopsis ends here and so does the *opening scene*. Elmer's story *purpose* and *problem* is to keep his job with the carnival and get rid of Bugs, the trouble maker. Elmer *fails* in this first scene! We know Bugs Bunny's purpose but he *failed* to get a free pass. Still, he had a *second purpose* in this scene. He did *succeed* in finding out about the man in the box. This brings *trouble* to Elmer.

The *suspense* question becomes: "Will Bugs cause still more trouble?" The words "demoted to ferris-wheel operator" sets the *background* for the next scene. It makes the *transition* for the editor. He now sees Elmer at a new job.

*Bugs wants a free ride on ferris-wheel but Elmer refuses and tries to get rid of him.*

We now see how the use of "free" is *unifying* the story. Here again, Elmer and Bugs are *in character* and there is more *conflict* between them.

*Bugs accidentally causes ferris-wheel to revolve too fast. This causes more trouble for Elmer.*

Bugs is still *in character*. He never, deliberately, does "bad" acts but these "accidents" must be logical. The revolving ferris-wheel is another humorous situation. Thus the *mood* is continued and the humor brings more story unity.

Boss wants to fire Elmer, but Elmer pleads for another chance. Boss agrees, demotes him to manager of throwing baseballs-at-milk-bottles concession.

Here, the end of paragraph two of the synopsis also ends the second scene. Bugs Bunny's purpose was to get a free ride on the ferris-wheel. He fails! Elmer's purpose was to get rid of Bugs. Elmer fails! But the conflict between them brings more trouble! Elmer had to plead with the boss to save his job. The suspense question becomes, "Will Elmer get fired the next time?" The words "manager, etc." makes the transition for the editor and sets the background for the next scene.

Elmer has no customers. Bugs wants to act as his "shill" and attract crowd. Elmer is interested.

The "no customers" makes Elmer's chance of succeeding at his new job rather slim. But it does more! It gives Elmer sound motivation for being interested in receiving help from anyone—even Bugs Bunny! This keeps Elmer in character. Bugs seems to be a little out of character by wanting to help Elmer. But Bugs often pretends to help just to get something he wants.

Bugs explains that he tosses the baseballs free, to draw a crowd.

Now we see Bugs tricking Elmer just to get a free game at the concession. And the "free" is again used for unity.

Elmer agrees but Bugs gets carried away with his pitching ability. Bugs wins all the kewpie dolls and runs off with them.

This humorous situation continues the mood and adds more unity. We now discover another of Bugs Bunny's character traits. He often tries things, never expecting them to succeed, and surprises himself when they do. Notice that Bugs "runs away" with all the prizes. This is a "bad" action because those prizes are not rightfully his. He must make amends for this later on, or try to. If he doesn't—this action would put him out of character.

Boss appears, sees prizes gone, assumes Elmer made lots of money. Elmer has to explain he didn't. Boss wants to fire Elmer but can't. He makes Elmer sell peanuts to make up the cost of the prizes.

This is the end of the third paragraph of the synopsis and also the third scene. Elmer's purpose was to get some customers. He fails and gets demoted. Bugs wanted to get some free games at the concession. He succeeds—beyond his expectations. This caused more trouble for Elmer.

Notice how the Boss is kept in character. He should fire Elmer but we have added something that gives him good motivation for not doing it. It's logical for him to try and recoup the cost of the prizes. The words "makes Elmer sell peanuts" again make the transition and set up our next background.

Bugs tries to return prizes but they get broken. He wants to help Elmer sell peanuts. Elmer refuses.

Here, Bugs tries to make amends for his "bad" action in the previous scene. But we can't let Elmer take the prizes and return them. This would end the story because Elmer's job trouble would end. The readers would not be satisfied with that ending. By now, they want Elmer to get even with

Bugs. Breaking the prizes "accidentally" keeps the story moving toward a better climax.

Elmer stays in character by refusing Bugs Bunny's help. Elmer accepted help previously and it got him into more trouble. Thus, the motivation and conflict here are stronger.

Bugs snatches bag of peanuts and tosses them to Wild Man of Borneo. Elmer explains that Wild Man shouldn't be fed. Bugs says Elmer can afford to give a poor starving Wild Man a free bag of peanuts.

Again, the "free" adds unity. Bugs' action concerning the Wild Man is another dab of white-wash for his "bad" action in the previous scene. But the Wild Man business begins the main story plant.

Elmer says Wild Man eats peanuts with shells on. This makes him so sick he'll be taken out of cage and sent to a hospital and side-show won't have him as attraction. This happens.

The Wild Man getting sick from peanut shells is another humorous situation. The mood adds more unity. The main story plant is established. The editor must know that there is an empty cage. This is planted before Elmer has any ideas about getting even with Bugs.

Elmer and Bugs leave scene before Boss finds out.

This is the end of the fourth synopsis paragraph and fourth scene. Elmer's purpose was to keep Bugs from causing any further trouble. He fails! Bugs tried to return the prizes and make amends. He fails! But Bugs' action, with the peanuts, causes more trouble.

Here, the background for the next scene was not set up. Suppose the paragraph had ended with: Elmer and Bugs leave scene before Boss finds out and they are walking past Loop-the-Loop ride.

The word "they" seems to include the Boss. To avoid confusion, the background is established at the beginning of the next synopsis paragraph.

Bugs and Elmer are walking past Loop-the-Loop ride and Bugs wishes he could get a free ride. Elmer gets an idea and talks to operator of ride.

Elmer is still in character here. He lets others push him around but the "worm turns" and often gets even.

Bugs gets ride and comes off so dizzy he can't  
(Continued on Page 22)



"That nasty letter I wrote to the New Yorker—they bought it!"

# how to turn an editor's NO into YES

JULES ARCHER

Often your piece isn't at fault, but your timing is. You may have the misfortune of sending in a piece too similar to one an editor has just run or scheduled. Or he has too many of that kind of piece in inventory. Or you're too late with a seasonal piece. Sometime the following year, if you resubmit it—and it hasn't dated—you may hit the roulette wheel just right, with your chips on the winning number.

It is entirely possible for an editor to say no . . . and yet allow you to persuade him to change his mind. Often a slick editor will reject a piece with some praise, pointing out what is wrong with it. He's usually careful, however, to avoid suggesting a rewrite, because he doesn't want to be obligated. He's been burned too many times by angry letters from writers who have rewritten at his suggestion, but still haven't been able to get their yarns over the hump. So he prefers not to let himself in for any unnecessary headaches.

Once when I received a letter like that from the editor of a big slick, I promptly replied, asking whether if I made the improvements suggested, on speculation, the story would be reconsidered. The editor replied promptly that it would, and gave me more suggestions on the rewrite. I rewrote and made the sale. It was one of the stories, incidentally, in which I had faith despite the fact that it was considerably off-trail. So much faith, in fact, that it had gone the rounds of thirty editors before it finally found its home. At a magazine, incidentally, which had previously rejected it the year before!

Sometimes, when you talk over ideas with an editor—or submit them—he may knock back a few you're excited about because he brands them as "think pieces." That means pieces you can write out of your hat, without having to dig for research. It's surprising, despite the disesteem in which editors profess to hold them, how many "think pieces" you can find between the covers of almost any magazine.

"That's true," an editor confessed to me once, "but we didn't usually assign them. They came in, and were so well done, that we couldn't help liking and buying them. So much depends on the writing, in a piece of that kind."

I took my cue from that. One editor of an important national magazine turned down a think

piece idea I had suggested to him. I was sold on it enough myself, however, to go ahead with the piece anyhow. My agent sold it, all right. To whom? To the same editor who definitely didn't want any think pieces!

The moral should be plain. It's always easier to sell a piece that fits the formula, or editorial requirements, smoothly. But it's *not impossible* to make an editor change his mind, and to sell him a piece which you firmly believe belongs in his magazine. You can only do it, however, when you're thoroughly sold on your idea and your piece yourself—when you just *know* it's good, dammit, and refuse to take no for an answer.

To show you how those things go, let me cite the true story of Editor A, at the helm of an important national woman's magazine. A story of mine was submitted to her, but she turned it down with some warm praise. The story was bought by another national magazine. When I saw Editor A about a year later, she mentioned "that story of yours in T Magazine," and told me, "I would have loved to have run that story—I wish I had seen it first." I didn't have the heart to tell her that she had.

No editor is infallible. No editor is inflexible. If you've got a damn good product to sell and you're sure of it, and you know a certain editor ought to have it, don't take no for an answer. You may have to knock on the door more than once, or you may have to bide your time until there's a new face behind it, but if your conviction tells you that it belongs in that magazine—and you have the experience to back up your conviction—your tenacity may turn *no* into *yes*!

Nothing kicks a writer so firmly in his self-confidence as getting himself thoroughly sold on an article or story, and having it bounce persistently from the markets in the bracket at which he has aimed. I don't believe it's true that a writer tends to think *everything* he writes is wonderful. If he does, he's very likely not a professional.

It is true that his perspective about his own work is bound to be somewhat cockeyed, or erratic at the least. Speaking for myself, I know that I have often written pieces which I was tempted to rip up one minute after completion . . . and which, to my amazement, were hailed by an editor as superb. A number of times they have even been selected for reprint. On other occasions I would have sworn that I had turned out pieces which were little masterpieces of their kind . . . only to have the pages yellow in disappointment on their long journey around.

Nevertheless, over the years a writer can't help but absorb a considerable amount of valid self-evaluation. For one thing, he learns to be more objective and critical toward his own work. He acquires a greater feel for what will sell. He reads a great many magazines and books to keep in touch with his markets, so that he gains something of an editorial viewpoint.

As a result, when a seasoned writer feels excited about a piece he has written, there is usually some fire behind the smoke. In many cases he is rightly enthusiastic about the quality of the piece he has written—but has stubbed his toe by going too far off-trail. Even the most weather-beaten pro occasionally kicks over the traces, tosses formula out the window, and sits down to beat his heart out

Author & Journalist

over an idea which seizes his fancy and won't let go.

The point is that, off-trail or not, if a story or article is really hot enough to excite the veteran when he has finished it, he owes it to himself to keep that piece alive no matter how many editors say no. Because sooner or later it's going to set fire to *some* editor along the line. And it may be a big editor—in fact, one who has already said no! If not the same editor, then the one who has taken his place.

This has happened a number of times in my own case. To cite one example, I wrote a piece called "So You Think You Know How To Sleep," which burlesqued the sleep-aid devices sold by a well-known "Sleep Shop." I thought it was funny. My wife, who really is my severest critic, thought it was very funny. My agent told me that he and his wife howled over it. But he couldn't sell the damn thing.

One big national magazine returned it with the comment that it was the funniest piece that had ever come into their office—but the head man upstairs had said no, without any explanation. I was disappointed, and forgot all about it. But to my surprise my agent didn't. *He* was the one

who was sold on it (I hadn't learned my lesson yet), so he doggedly kept it on the market. I once asked him about it.

"I felt that it belonged to *Colliers*," Gideon Kishorr told me, "so when they rejected it, I tried it around awhile, and then sent it back to *Collier's* again. They still rejected it." He grinned. "But don't worry—they'll take it yet!"

The next time the editorial staff of *Collier's* was reshuffled, he flung the sleep piece back a third time. And this time, *three years after the article had been written*, the new editor of *Collier's* liked it, bought it, and published it under the title of "The Wide-Awake Business Of Sleep."

It pays to keep tabs on who's where in the editorial field. A shake-up in the staff of a magazine means that, to all intents and purposes, you have a brand-new market. The former editor may have said no to half a dozen pieces which you sent him, fully confident that each was a natural for his magazine. But the editor who replaces him may agree with you. Editors are people. What appalls one may delight another. Your tough luck with a favorite piece may not be a case of the wrong piece but simply the wrong editor. Magazines don't reject; only editors do.

## RADIO-TV MARKETS

### WEST COAST—PAUL F. RAPHAEL

Most of radio's old free-lance standbys have departed, with little indication that they will return. Two new television markets are open this month on the West Coast, however, which stress encouragement for new writers.

In radio, **SUSPENSE** and **THE WHISTLER**, **GRAND CENTRAL STATION**, **STARS OVER HOLLYWOOD**, **FAMILY THEATRE** and **THEATRE OF TODAY** just about make up the sum total of possible markets, with the latter two still continuing to be hard to crack by new writers.

Specifications are as follows:

**SUSPENSE:** Much the same format as in years past. Don't use "who-done-it's" but want strong, novel, "will it happen" scripts featuring meaty star role. Usually first person narrative for star. Pays \$250-\$500. Submit to John Weston, Columbia Broadcasting System, Inc., 6121 Sunset Blvd., Hollywood 28, Calif. Write for CBS release form and include with submitted script.

**THE WHISTLER:** Little change in format here. Stress is still on "Double Indemnity" type of psychological mystery. Double twist endings preferred. \$250-\$500. Scripts for "The Whistler" should also be submitted to Columbia Broadcasting, at address above given. Attention: George Allen.

**GRAND CENTRAL STATION:** Martin Horrell, who buys for this market, is known for his encouragement of, and kindness to, new writers. Scripts are reported on quickly, usually within three weeks, and Mr. Horrell often takes the time to make suggestions or criticisms. Scripts should begin in or near Grand Central Station or near some point with railroad background. All types, romance, drama, mystery. Pays \$150 immediately on acceptance. Submit to Horrell Associates, 100 Bedford Road, Tarrytown, N. Y. Mr. Horrell does say they use little straight comedy. Actual playing time, only 18 minutes.

**STARS OVER HOLLYWOOD:** Buys all types, including comedy, excluding only strong "horror" or too grim suspense dramas. Pays \$250 when script is used. Not always fast in advising on acceptance, so it is best to check with them after submitting script. Pays \$250. Submit to Stars Over Hollywood, 9370 Santa Monica Blvd., Beverly Hills, California. Include return postage.

**FAMILY THEATRE:** Buys mostly adaptations of classics, a very occasional original. Pays \$150. Prefers "inspirational" type of script. Submit to Family Theatre, 7201 Sunset Blvd., Hollywood 46, Calif., and enclose self-addressed, stamped envelope for return.

**THEATRE OF TODAY:** Buys practically no script from writers without previous radio credits but there is, of course, always the chance that something unusually good might click. Pays \$250 and up. Runs 20 minutes, 3 acts. Submit to Ira Avery, Batten, Barton, Durstine & Osborn, 383 Madison Ave., New York 17, N. Y.

*Listen to programs* before submitting scripts. In the case of Family Theatre, if you are planning to do an adaptation, write for list of stories already done. Except as mentioned, shows run 22 to 24 minutes playing time.

The two new television markets mentioned at the beginning of this column are: Royal Theatre, handled by Bing Crosby Enterprises, 9028 Sunset Blvd., Hollywood 46, Calif. (they are now in the process of establishing a new story department and by the time this is published will be wanting half hour television scripts of all types) and Fire-side Theatre, which is now being produced by Frank Wisbar Productions, at the Hal Roach Studios, 8822 Washington Blvd., Culver City, California. Both outfits say they will give special consideration to new talent. Again, be sure to catch these half hour shows before submitting scripts.

### NEW YORK—BRUCE STRASSER

With the first breath of spring in Radio City also comes the hot breath of the sponsor on the broadcaster's neck. Like any diligent housewife, spring cleaning to the sponsor means throwing out the old as well as buying something new. So television shows are dropped, revised, suspended, and routine is pretty much upset until new budgets and decisions are handed to the production staff. Truly, the sponsor has usurped the position of Dionysus and all spring rites and obsequies are

dedicated to the rebirth of a television show for another season. Not the least of those running around the Maypole is the television writer; for the immediate future looks dark indeed.

Most important of the oracles is a change of CBS policy. Jerry Horwin, chief story editor for the Columbia network, tipped off *Author & Journalist* that unsolicited material will no longer be accepted. This reversal of policy will take place in the near future (perhaps by the time you read this). Mr. Horwin said that from past experience CBS found it impractical to continue in the open market without some reservations. The mail would bring in 1500 to 2000 manuscripts of which only a few were readable, and only one considered worth buying. It seems that almost everyone who has a TV set thinks he can write a better script than he has just seen. The poor quality of the shows notwithstanding, it does require special technique to write a TV script. Mr. Horwin suggests that would-be TV writers get established first in some other medium. Write short stories or novels. Then if you want to try television use an agent, or at least be able to show that you are a published writer. Send in tear sheets of your stories. CBS will buy TV rights and adapt it for you, or will let you try your hand. Mr. Horwin doesn't, however, want to discourage young writers. He's anxious to get fresh new ideas. But since "very few can write for TV," the script that is submitted by an agent or is accompanied by a list of published works will get "that much more respect."

Jeb Stuart, author of "The Door," one of the *Best Television Plays of the Year* (1949) is an example of this "back door approach." His story appeared in the *Ladies Home Journal* in 1948. The TV rights were bought by Chevrolet Tele-Theatre for their usual fee, and Jeb adapted it himself, thereby getting the adaptor's fee. Since he has also published two novels his reputation is made and he has been offered several high paying jobs writing for television. He has often said the most important thing is to get established in any medium. Offers from other media will follow.

Most literary agents will handle TV scripts if they have an office near the production centers. There is at least one representative who specializes in TV writers. (Writers For TV, 17 E. 48th Street, N. Y.) Also Maeve Southgate, onetime NBC script editor, has an office at 25 W 9th Street, N. Y.

The market for free-lance TV scripts is getting smaller and smaller. And since the audience is getting larger, more people are trying to be TV writers, and script editors are being swamped with manuscripts. Needless to say, many scripts will be returned unread; others will hardly receive a fair reading. Perhaps it would be best to take Jerry Horwin's advice, temper with Jeb Stuart's experience and toss in some of your own perseverance. Get a reputation in other media, get a script produced by a small TV station, but above all don't wait too long. Any reputation to be made in TV will become increasingly more difficult. Use the slow summer months to reorganize, and write, and polish. Near the end of August start submitting good scripts. We hope to see your name flashed on the TV screen—many times!

## CASE HISTORY

### Ideas from Farm Visits

SIMON M. SCHWARTZ

As a free-lance writer of farm articles, labor-saving devices, and other items in which farm magazines may be interested I have learned that it pays to be on the look-out for ideas. Often you find material for an item when you least expect it. For instance not long ago we visited two farm families on a Sunday afternoon. Without particularly looking for ideas I had two thrown right in my face and the two were worth \$55.00 to me, not bad for Sunday afternoon visiting.

One of the farmers was using a new kind of cart to haul his milk cans, buckets, and milkers all at the same time. A picture and a few words brought \$30 from the *Farm Journal*. The other farmer had an old threshing machine standing near his barn and a little investigation showed he had made a few alterations and was using the machine to blow hay into his barn and straw onto a stack. A picture and brief caption brought \$25 from *Successful Farming*.

I think I'll do some more Sunday afternoon visiting on farms in my territory. It pays.

## THE THIN MAN

Pounds are lost  
So they say,  
If you diet  
Everyday.  
Had no trouble  
Losing mine  
Fifty rejects,  
Slimmed me fine!

—R. Carlton Henderson



"Did they buy it or are you still ahead of your time?"

Author & Journalist

# INFORMATION PLEASE

STUART COVINGTON

Several years ago, my aunt, who had just completed an eventful term as Presbyterian missionary to Korea, stopped by to visit my family and me for a few days. That was during the war, and my aunt had just been released from a Japanese prison camp near Kobe following an exchange of hostages. Her trip back to the States aboard a jammed, unprotected refugee ship had been both terrifying and exciting. She was, to our modest little city, "front page news." As we anticipated, a local reporter telephoned for an interview shortly after she arrived. The interview lasted nearly an hour, and a good part of a column was consumed by the resulting story—which dealt entirely with her early career as a missionary and her Korean students!

My aunt would have gladly told of her experiences as a Japanese prisoner and of her dangerous trip home. She mentioned these experiences briefly to the reporter. The trouble was, the scribe didn't possess enough know-how to get the real story.

The foregoing, of course, is a sadly exaggerated (though true) example of how not to conduct an interview. But there's a lesson in it for all authors and would-be authors. Make sure you are able to ask the right questions at the right time. If you don't you are likely to end up with a lengthy manuscript, but no market.

It's easy to cull out the unwanted facts after you've sat down at your typewriter, but you can't insert information that you don't have—and by all that's holy, don't deal in suppositions. For want of a nail, so we are told, a certain shoe was lost, and for want of a couple of innocent facts, a whole story can fall flat.

Frequently our interview is limited to a few minutes. Each question must count. If you flounder around asking unimportant questions, you are more than likely to forget some vital queries that are absolutely necessary for your story. Train yourself to shoot for big game first, leaving incidental information for any extra time at the end of the interview.

To take the guess-work out of interviewing, here are a few notes on the cuff taken from my own routines.

1. List in advance, the most important questions you will need to ask and keep this list handy for ready reference.

2. Try to determine, in advance, just what the theme of your article will be.

3. Ask questions that will demand fairly lengthy answers, requiring less questioning.

4. Try to find out beforehand as much about your subject as possible so that you will be able to dig out the choicest tidbits of information. When I contemplate an interview of any importance I usually make preliminary queries of several persons well-informed on my subject. From them I gather many valuable leads which I use as the framework of my interview.

Recently I decided to do a story on a veteran school teacher in my city who had just completed 51 years of teaching. The lady was very obliging, and supplied me with numerous interesting anecdotes concerning herself, but none of them seemed to ring true. Then I remembered a fact about her I had gleaned while poring over an old account of her activities in the local paper. The story had revealed the fact that she had introduced hot lunches for school children in her state. This tapped a fresh well of information which supplied me with data for a really bang-up yarn.

Last fall, while visiting a nearby community, I stumbled upon a native who consumed his spare time through the peculiar medium of making pencils. He was willing to talk, but he would have to hurry off to dinner in a few minutes, he said. I knew at once that I would have to lower my sights somewhat. I decided, quickly, instead of covering all aspects of his part-time vocation, to hang my story on the unusual designs and shapes of the pencils. That meant a shorter piece, but it slashed the interview time. If I had not hit upon my theme at once and beamed my questions accordingly, I would probably have gotten no story at all. Instead, the yarn was taken by the *New Orleans Times-Picayune*.

Questions can sometimes be dynamite. Interviewees are frequently touchy, and if you attempt to pry into certain corners of their lives, they'll clam up and give you no facts at all. All too often I've had what seemed a perfectly innocent question thrown back in my face with: "That's none of your business! If you're going to ask that kind of questions, you can close the interview right now!" When in doubt of the reaction a query will bring, it's best to preface it with an humble, "would you mind telling me, Mr. Blow, etc., etc?" Yep, I hate boot licking, too, but in the writing racket, you've got to substitute your high horse for a Shetland pony sometimes—if you want a check! Better yet, think before you ask—and then keep your fingers crossed!

If you can't think of anything else to ask, shut up! Chances are, the interviewee is busy, and he won't appreciate a Mortimer Snerd routine. Chances are you won't be able to use the answer he gives you anyway. Furthermore, know something about what you are talking about before you start your third degreering. If your man marks you up as a sap at the start you'll get very little of value out of him. Questions like "How often do you cange the oil in your electric dish washing machine?" don't get replies, they only draw odd stares.

And, oh yes, make your questions easy to understand. If a lot of explanation is required to get across your point, you're likely to find the interview abruptly ended. Word your queries so there can be no confusion.

Be careful of your questions and you are a lot more likely to receive a question from an editor reading: "Can you supply us with photos to illustrate this story?"

# Annual Syndicate Market List

NOTE: The asterisk indicates those syndicates which use fiction.

## OPEN MARKETS

Acme Newspictures, 461 8th Ave., New York 2. (Affiliated with Scripps-Howard Newspapers.) Considers news photos from free-lances. \$3 up. Acc. Affiliated with NEA.

Adams (George Matthew) Service, 444 Madison Ave., New York 22. Every kind of daily and series feature, including comics and cartoons. Arranges contract.

Advertisers Mari, Inc., 523 5th Ave., New York 22. Ad copy art work and layout for syndicated advertising. Pay varies. "Advertising Features, 130 Dearborn Ave., Rye, N.Y. All types newspaper features: short shorts, short stories, serials, columns humorous panels; especially wants news articles which represent a scoop. 25c reading fee. 50-50.

American Motion Picture Review Service, Room 515, 583 Market St., San Francisco, Calif. Reviews of major and specialty films, some from free-lances, 200-500. Feature articles; news features; columns. 3c. Pub.

American News Feature, Inc., 595 5th Ave., New York 17. Second-run comic art plates only; no unpublished material. Pay arranged.

American Newspaper Syndicate, 203 Washington St., Brooklyn 1. Crossword puzzles, 15x15 and up; must be original. \$5 up. Pub.

Anchor Features, Inc., 170 Broadway, New York 7. All kinds of photos. 50% royalty.

Associated Negro Press, 3507 S. Parkway, Chicago 15. News and features. \$5 column. Pub. Query.

"AP News Features, 50 Rockefeller Plaza, New York. News, women's sports features, comics, fiction (30 chap. serials, 1000 words each), second rights. Rarely buys outside and only on query.

Army Times Syndicate, 1115 18th St., N.W., Washington, D.C. Cartoons, puzzles, features, illustrated features, romance, adventure in connection with military service; oddities; pin-up photos; columns. Affiliated with Air Force Times, Vet-Times. Outright purchase at varying rates.

Associated Features, 25 E. 10th St., New York 3. Out of Market.

Atlas Feature Syndicate, 6455 Sunset Blvd., Los Angeles 28. Crossword puzzles, news pictures, comic strips, features. Outright purchase or royalty. 50%.

"Authenticated News, 170 5th Ave., New York 10. Rotogravure feature pages; considers exclusive up-to-date photos, news pictures, \$100 glossy first serial rights to serial fiction. Outright purchase, varying rates; 50% royalty.

Authenticated News Service, Box 509, Hollywood 28, Calif. Motion picture, radio, and TV features, news features, free-lance. 50% royalty. Query.

Aviation News & Views, 133 E. 36th St., New York 18. Features, cartoons news service features and pictures, column, or aviation. Query before submission. Outright purchase at varying rates.

"Back Star, 420 Lexington Ave., New York 17. Photos and general features. Royalty.

Breder Editorial Cartoons, Inc., 130 W. 42nd St., New York 18. Occasional cartoon for newspaper syndication. Outright. Acc.

Broadcast News Service, 1054 National Press Bldg., Washington 4, D.C. Features and news with radio angle; photos. Outright or royalty.

Building Features, Box 2583, Carmel, Calif. Columns and fillers on non-technical aspects of home building. Some free-lance contributions. Outright purchase at varying rates. (No recent report.)

Camera Clix, 19 W. 44th St., New York 18. Photos only human interest, news features. Royalty. Query.

Cartoon Features, 23 W. 47th St., New York 18. No single cartoons; must be series, but not comic magazine type. Query.

Central Feature News Service, Times Bldg., New York. Buys exclusive news and human-interest, scientific pictures and illustrated features; hobbies, art, handicraft. Send adequate caption material with \$10 photos. Outright purchase, varying rates. 50% royalty.

Central Press Association, 1435 E. 12th St., Cleveland, Ohio. Feature articles, 600+ news features; pictures. Outright purchase. Pub. (Affiliated with King Features). Always looking for feature pictures. C. C. Smith.

"Chapman, Gerard, 116 West Ave., Great Barrington, Mass. First and second rights to serials, short stories, and short-stories by established writers. Query first. Rates and methods of payment individually arranged.

Chicago Sun-Times Syndicate, 400 W. Madison St., Chicago 6. News service. Columns, panels, strips. Purchase some from free-lance contributors. Outright purchase, on acceptance or publication; royalty basis.

Collier's News Bureau, 183 W. Randolph, Chicago 1. Sports photos and features. \$5 column. Acc.

Columbia News Service, 175 5th Ave., New York 10. Photographs mainly; first and second rights, serials, short stories; short-stories; any length. Outright purchase. Acc.

Columbia Newspictures, 60 E. 42nd St., New York 17. About 1000 free-lance photos every month; singles or series with news or feature slant. \$3-\$10, black and white; \$10-\$25, color. Acc.

Continental Feature Syndicate, P.O. Box 509, Hollywood, Calif. Motion picture, radio, and TV features, chiefly from regular sources but some free-lance. Query first.

Craft Patterns, North Ave. & Route 83, Elmhurst, Ill. Home-craft projects. Mostly staff prepared, but some unique projects purchased. Send photo print of project first. Outright purchase. (No recent report.)

Cruz News Service, Shickahinny, Pa. "The Unknown in History." 500-800. Purchases from free-lance contributors. Outright purchase. Acc.

"Daily Sports News Service, 820 Park Ave., Brooklyn 6, N.Y. Both sports and non-sports interests. Feature articles, sports news features and columns. First and second rights, serials and short stories, varied lengths. Staff and free-lance material. Payment at varying rates on acceptance. 40c reading fee on all.

"Devil Dog Syndicate, 820 Park Ave., Brooklyn 6, N.Y. Uses both staff and free-lance material. Sports, motion picture photo, news, shorts, serials, news photos, cartoons, comic strips, serials and short stories, first and second rights. Outright purchase on acceptance, varying rates; also royalty basis. Contributors must enclose 50c handling fee for MS of 5000 or less, \$1 for MS over 5000, and stamped envelope for return.

Entertainment Press Service, 342 Madison, New York 17. Specializes in features of the complete entertainment world. 1000 word limit, with photos. 2c a word for spots news on exclusive basis; others on 50% royalty.

EPB News Syndicate, 134 E. 50th St., New York 22. General non-titly features, illus. Query first.

European Picture Service, 353 5th Ave., New York 16. Photos, black and white, and color; color transparencies; documentary photos; series of story-telling photos. Regular sources and free-lance. 50% royalty. Query first.

Exclusive Features Syndicate, 67 Slade St., Belmont 78, Mass. Fact stories. Regular and free-lance sources. Nutritional research material. News features and photos. Percentage, by arrangement.

Fashion Features Syndicate, Box 63, Island Creek, Mass. 90% picture features of special interest to women, exciting, unusual, well above average. Can also use a variety of needlecraft, photos on knitting, crocheting, tatting, etc., with instructions. Can also use men's and children's fashions, food pic, interior decorations. Outright purchase, fair rates, Acc.

Federated Press, 22 Arden Pl., New York 3. News features and photos with national labor slant. \$1-85, Acc.

Fine Art Features, 3001 Carson Ave., Indianapolis 27. Special feature "Historic Churches in America"; "Our America." Not in market.

Fox Feature Syndicate, 60 E. 42nd St., New York 17. Home-making, decorating features. Prefers name writers. Pays by arrangement. Pub.

Galloway (Ewing), 420 Lexington Ave., New York. Serves publishers, advertising agencies, with photos of nearly everything on earth except purely ephemeral pictures (hot news today, cold stuff tomorrow). Buys everything offered that seems to have a profitable outlet. Real test is good photography, plus subject matter with considerable audience. Prefers original negatives. No miniature film. Usual rates, \$5 up; perfs \$10 qual'v. Will buy one or 100 at a time.

Garden News Syndicate, 8 W. 40 St., New York 18. Material about gardening. Query.

Gendreau, Phillips D., 369 Lexington Ave., New York 17. Photos only. Pay arranged.

General Features Corporation, 250 Park Ave., New York 17. Feature articles, news features, columns; cartoons; comic strips, humor material with good art; all on long-range program basis. First rights. Both regular sources and free-lance. All types of newspaper features. Terms not stated.

General Features Syndicate, Inc., 545 5th Ave., New York 17. News features, gags, comic strips. Royalty.

Glanzer (Phil) News Service, 1515 Richmond St. Toronto 1, Ont. Specializes in trade journal features, preferably illustrated, and "How to" articles, 1000-2000. Prompt acceptance or rejection. 1c. Min. Acc. or by arrangement with author.

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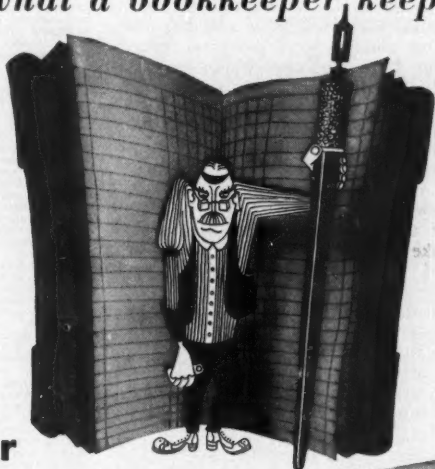
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Hall (A. Neely) Productions, Elmhurst, Ill. Craft, patterns, features supplied to metropolitan newspapers; home and school craft projects. Occasionally from free-lancers. Outright purchase. Send photograph of project first.

Harris-Ewing Photo News Service, 17 E. 42nd St., New York. Good pictures. Points and people of interest are acceptable if well done. Also, feature stories up to 10 pics, individually captioned. Topic and photography must be carefully turned out. Royalty basis.

Hobby-Times, P.O. Box 102, White Plains, N. Y. Constructive material for hobbyists, both staff and contributors. Feature articles, columns. No personal glorifications. No sample copies. Outright purchase, \$2 a page. Pub.

Hollywood Feature Syndicate, 6455 Sunset Blvd., Hollywood 28. Features and photos of Hollywood life, and movie making. Pay arranged.

Hollywood Press Syndicate, 6605 Hollywood Blvd., Hollywood, Calif. Supplies newspapers, etc., in all parts of world except United States. Can use fact adventure, illustrated interviews with prominent persons, news and feature photographs. 50-50 percentage. Jos. B. Polonsky, Mgr.

Holmes Feature Service, 135 Garrison Ave., Jersey City 6, N. J. Mostly regular sources; buys stories, free-lancers. Scientific and general feature articles, news features, news photos. Outright purchase of 50% royalties.

Hull, Nancy, 351 E. Ohio Ave., Chicago 11. Photos only. Query.

Independent Features Syndicate, 342 Madison Ave., New York. Features, news, news photos, from regular sources. Varying rates, outright purchase on acceptance, or percentage basis.

Independent Jewish Press Service, Inc., 207 4th Ave., New York 3. Jewish news; news exposing bias of any kind or intolerance; news promoting the cause of Zionism; features; poems; columns. Regular sources and free lance. Outright purchase, Pub. (Query).

Independent Syndicate, Inc., 1700 Eye St., N. W., Washington 6, D. C. Material on national and international affairs; no single pieces. 50% royalty.

Inter-American News Features, Jenkintown, Pa. Only photos, but almost any kind. Arranges pay.

Intensely News Service, 103 Park Ave., New York 17. Feature articles; news features; columns; also business and trade journal magazine articles. Outright purchase. Pub. Regular sources and free-lance.

International Press Bureau, 116 West Ave., Great Barrington, Mass. Fiction of all lengths, but none written only. Jewish Telegraphic Agency, 101 Park Ave., New York 17. Staff columnists; buys occasional feature articles of Jewish interest, 1000-2000. 1c, Acc. B. Smolar.

Master Advertising Service, Strasburg, Va. Specialized religious advertising service, some from free-lancers. Query. Outright purchase.

Keytone Pictures, Inc., 219 E. 44th St., New York 17. I. B. Brand, Ed. Dir. All types: news pix, news-feature pix and sets; comic strips. Magazine sets with continuity of ideas, 8x10 glossy with caps; general story with sets. Accuracy as to names, places, dates, etc., is a must. \$5 per news shot or 50-50 commission; prices on sets vary. Most news pix bought outright. Commission paid on all sales of picture sets both in U.S. and abroad.

Keytone View Co. of New York, Inc. 219 E. 44th St., New York 17. Material 70% staff-prepared. Considers good quality photos, geographic, scenic, children, home scenes, farm scenes, etc.; common everyday life pictures. Outright purchase or 50-50 percentage basis. I. B. Brand.

King Editors Features, 102 Hillier St., East Orange, N. J. Considers articles of interest to retailers generally in series (2 to 12). 500-1500 words each. Royalties.

King Feature Syndicate, Inc., 225 E. 45th St., New York. Considers first or second rights to serials, first rights to short stories; feature articles, news features, scientific and specialized material, work of columnists, comic art, cartoons, crossword puzzles. Payment on publication, percentage basis.

Latin American Press Syndicate, 2 W. 16th St., New York 11. Feature articles, cartoons; comic strips. All material contracted for yearly. 50% royalty.

Lodge Syndicate, 321 S. 4th St., Philadelphia 6. Wide variety of material. 50% royalty.

Long Island News Syndicate, 28 W. 44th St., New York 18. Sports news. Out of market temporarily.

MacGregor (Doris Sullivan) "Dunrovin" Eugeneot Park, Staten Island 12, N. Y. Second serial rights published books, from agents, publishers, seldom from authors. Payment on publication.

Markey (Frank Jay) Syndicate, 399 Lexington Ave., New York 17. Feature articles; news features; columns; cartoons; comic strips. Regular sources. Generally 50-50 percentage.

Mats Feature Syndicate, 123 Weber St., Reading, Pa. Scientific subjects, screens, aviation articles, news pictures, comic strips. Usual rates, Pub. Ralph S. Mats. (No recent report.) McClure Newspaper Syndicate, 78 West St., New York 6. Cartoons, and comic strips, on contract only, largely from regular sources. Interested only in features that can run for a

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**McNaught Syndicate, Inc., 60 E. 42nd St., New York 17.** Medical News Service, 1407 L. St., N. W., Washington 5, D. C. Features, news, and photos of medical interest. Outright.

Material obtained from regular sources except for few gas cartoons. Royalty basis. No set rate.

**Metropolitan Press Agency, 133 E. 36th St., New York 16.** Features, news pictures, columns, outright pictures, from both regular and free-lancers. Query before submission.

**Midwest Syndicate, P.O. Box 863, Wheaton, Ill.** Feature articles; cartoons; comic strips. 50% net. Pub. (Chiefly staff produced for next 12 months.)

**Mordell Features, 243 West End Ave., New York 23.** Feature articles, news features, columns, comic strips. Outright purchase, at 35 to 50%. Pub.

**National Feature Service, 4035 New Hampshire Ave., Washington, D. C.** Only long-run features—at least a year. Royalties.

**National News-Features Syndicate, 507 8th Ave., New York 17.** General News Features. Royalty.

**National Weekly Newspaper Service, 210 S. Desplaines, Chicago 6.** Wide variety of features used; columns, comics, cartoons homemaking, other material with appeal to rural readers. Pay arranged.

**N. C. W. C. News Service, 1313 Massachusetts Ave., N. W., Washington, D. C.** News features and photos. Royalty.

**NKA Service, 1200 W. 3rd St., Cleveland 13, Ohio.** All news-worth types of material. Picture articles, comics, and columns; serials, 20,000-40,000; staff written and free-lance, original or second rights. Juvenile short shorts, 800. Flat rates, outright purchase. Acc. (In March and April, short serials for summer 10,000-20,000.)

**Neemith Robert, 50 E. 42nd St., New York 17.** Photos only. Query.

**News-Pictures, Island Creek, Mass.** Color photos if all subjects. 60-40 arrangement.

**Newspaper Publisher's Facsimile Service, 155 Perry St., New York 14.** Features and photos. Columns, comics. Pay arranged.

**Newspaper Sports Service, 15 Park Row, New York 38.** Sports news and sports features; also plots for motion pictures, radio and television. Regular and free-lance. Cartoons. Serials, short stories and short-shorts, first and second rights, wise cracks and gags. Outright purchase. Acc. Charges reading fee of 50¢ on each Ms submitted.

**News-Pictures, Island Creek, Mass.** Historical photos of all kinds, reproductions, etc. Also science photos. Outright. Acc.

**New York Herald-Tribune News Service, 230 W. 41st St., New York 18.** Syndicates Herald-Tribune features; occasionally buys from free-lancers. Columns, comics, feature articles, crossword puzzles. 70-30 percentage basis.

**North American Newspaper Alliance, 247 W. 43rd St., New York 18.** Exclusive news features, 800 word limit, with wide national appeal. 115-425 story Pub.

**Orbit Feature Service, Inc., 45 Astor Pl., New York 3.** Short fiction to 1500 with liberal angle for union members; action, romance, mystery. \$10 advance on publication. 30% royalty.

**Overseas News Agency, 101 Park Ave., New York 17.** News features, articles, columns and cartoons; first and second rights Outright purchase. Pub.

**\*Pan American Press Service, 130 W. 42nd St., New York.** Comic strips, photos, articles, beauty and household hints. First and second-rights, serials, short stories, short-shorts. Cartoons. 50-50 royalty. Outright purchase. Acc.

**Pan-Hellenic American Foreign Press Syndicate, 1215-17 Park Row Bldg., New York.** Religious Service. (30 recent report.)

**Paul's Photos, 3702 Lakewood Ave., Chicago 13.** Nature and human interest photographs of pictorial value of advertising appeal; photos of new inventions, of children in various activities, children at play, action farm scenes, pictures of special occasions, such as Christmas; strange sights and customs in foreign lands; pictures taken by members of our armed forces in the war. 1-3 commission. Also buys glossy prints, 5x7 or larger, at \$1 and up per print, and Kodachromes.

**Pix-Features Service, 1705 Montague St., Rockford, Ill.** Market ranges from true crime cases, with photos, to little known fact items about people and events that may be blown up into articles. Wants nothing that has received wide publicity. Pay arranged.

**Pictorial Press—Pan America, 152 W. 42nd St., New York.** Pictorial features, for foreign publications. 50% royalty. 8x10 prints preferred.

**Pix, Incorporated, 250 Park Ave., New York 17.** High-class photos, mainly series and sequences, suitable for picture layouts in leading magazines. Kodachromes should be 4x5 or larger, if suitable for covers and full page shots. 2 1/2 x 2 1/4 acceptable sometimes, especially if covering color picture stories. No spot news pictures. All photographs to be well captioned. Most work done by photographers under contract but some free-lance. State if pictures have been published before or whether they were submitted to other syndicates or publications. 50-50 royalty for black and white, 60-40 for color, once a month. Leon Daniel.

**Post-Hall Syndicate, Inc., 295 Madison Ave., New York 17.** Comic strips; cartoons; columnists' special articles; news features, poems, features.

**Press Alliance, Inc., 235 E. 45th St., New York.** Comic strips, columns, news pictures for Europe only. 50% royalty.

**\*Press Features, Inc., 101 Park Ave., New York 17.** (Affiliated with Overseas News Agency.) Garden columns; cartoons; comic



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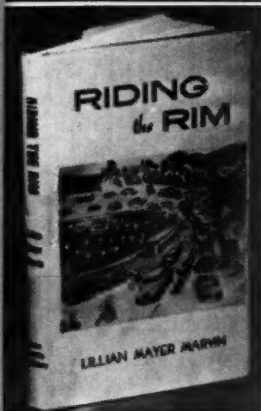
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**Publishers Syndicate**, 30 N. La Salle St., Chicago. Considers cartoons, comic strips. Royalties or percentage.

**Radio Press Service**, 123 W. 44th St., New York 18. Features with photos, for U. S. and foreign markets. Outright or royalty.

**Register & Tribune Syndicate**, Des Moines, Ia. First rights to serials, 36 chapters, 1300 each, modern romantic theme; comic strips; cartoons; columns. No single articles. Royalties. Henry P. Martin.

**Religious News Service**, 381 4th Ave., New York 16. Daily foreign service covering major religious developments throughout the world; daily domestic service consisting of spot coverage of major activities of religious groups throughout the United States. Week in Religion, interpretative column of the week's most significant news. Features; photos; Religious Remarkable; Question Box; Inspirational Editorial; special articles released from time to time, tying up with daily news reports. 1c-2c end of each month Opening for some correspondents.

**Shean Syndicate Service**, P.O. Box 1778, Miami Beach, Fla. News Features, pictures, columns, comic strips. (No recent report.)

**Science Service, Inc.**, 1719 N. St., N.W., Washington 6, D. C. Science features articles, news photos. Considers some free-lance material. Payment on acceptance. 1c word average. Watson Davis.

**Select Features Syndicates, Inc.**, 565 5th Ave., New York 17. General features; first rights to serials (mystery), 6000 words divided into 1000-word installments. 50-50 royalty.

**Shostal Press Agency**, The, 545 5th Ave., New York 17. Color transparencies only; smallest size 4x5. Faultless material only. Regular sources and free-lance photographers. 40% commission. Robert F. Shostal.

**Stanard, John D. News Service**, P.O. Drawer 1566, Chattanooga 1, Tenn. Trade-paper news service which offers assignments on a free basis to selected correspondents. Query, indicating writing experience, with return envelope.

**Standard Press Assn.**, 3129A Washington St., Boston 30, Mass. Uses all types of syndicate material from free-lance writers. (No recent report.)

**Thomas F. Healy**, 185 John St., New York 7. Market only for old prints, engravings, woodcuts, 18th and 19th century pictures. Query.

**Thomasson's Feature Service**, 3638 Morgan Ave. N., Minneapolis 12, Minn. Staff-written except for occasional poem, for which by-line is given.

**Three Lions**, 548 5th Ave., New York 17. News pictures and picture-stories, some from free-lance writers; scientific picture stories for laymen. Outright purchase, varying rates, or 50-50 royalty. No articles accepted without illustrations.

**Trade News & Feature Service**, P.O. Box 371, La Porte, Ind. Material on retail promotion. Query. 65%-35% royalty division.

**Transatlantic News Features**, 117 W. 4th St., New York 19. Buys black and white and color photographs and photo-features 50-50 royalty. (Affiliated with London Daily Mirror.) Query.

Triangle Photo Service, 15 W. 44th St., New York 18. Photos, all types. Royalty.  
 Ulman Feature Service, Inc., 1019 15th St., N.W., Washington 5, D. C. Auto features. Magazine-section articles. Some from free-lance contributors. Outright purchase according to quality. "Features about 1500-2000 words with photos or illustrations."  
 Underwood & Underwood, 3 W. 46th St., New York 19. All types of photos, from regular and free-lancers. 35-50% royalty.  
 Vitamins News Bureau, 67 Blaine St., Belmont 78, Mass. Specialized material on vitamins, nutrition, public health, from regular and free-lance sources. News features, news pictures, columns, pertaining to vitamins. Percentage, by arrangement.  
 Weekly Features Syndicate, Box 1907, Long Beach, Calif. Features on Western history, life, personalities. Also puzzles and quizzes. 3c up, Pub.  
 Weekly News Feature Service, P.O. Box 225, Peapack, N. J. \$5 for exclusive use of 450-500 word short stories, based on fact, if possible.  
 Western Newspaper Union, 210 S. Desplaines, Chicago 6. Features and fiction appealing to readers of small town weekly newspapers. Pay arranged.  
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**Aneta General News and Telegraph Agency**, 50 Rockefeller Plaza, New York 20. (Affiliated with Netherlands Indies News Agency) News features of interest to Netherlands, Indonesia. Own sources.  
**Ascher (Sidney) Associates**, 33 W. 42nd St., New York 18. Broadway column; science; books. Staff only.  
**Associated Newspapers**, 220 W. 43rd St., New York. (Affili-

ated with North Am. Newspaper Alliance, Bell Syndicate, and Consolidated News Features.) Not in market for free lance.  
**Bell Syndicate, Inc.**, 220 W. 43rd St., New York. (Affiliated with the Associated Newspapers.) Not accepting contributions.  
**Better Features**, 461 Allen Drive, Dayton 6, Ohio. Educational column reviews. Usually purchases from free-lance contributors, but is temporarily out of market.  
**Breen News Service**, 37-38 90th St., Jackson Heights, N. Y. Regular sources.

**Burton (Lorelle) Features**, Hearst Bldg., San Francisco 3. All types of material, but done by own staff.  
**Cambridge Associates, Inc.**, 163 Newbury St., Boston 16, Mass. Business and financial articles from regular sources.  
**Canadian-American Newspaper Alliance**, Box 438, Lexington, Va. National affairs column; world affairs; general human interest and news features; science column. Staff produced or regular sources. H. H. Hicks, Ed. Dir.  
**Capital Press**, 1230 National Press Bldg., Washington 4, D. C. Political features. No free-lance material.  
**Catholic Information Bureau**, 214 W. 31st St., New York 1. All staff written.

**Central Press Canadian**, 80 King St., Toronto 1, Ont., Canada News and sports pictures and stories from regular sources; cartoons. Pays \$3 per photo, on acceptance. All material must have international appeal. P. F. Holson.

**Chicago Tribune-New York News Syndicate**, 220 E. 42nd St., New York. Not in market for fiction or features.

**Consolidated News Features, Inc.**, 220 W. 43rd St., New York (Affiliated with North American Newspaper Alliance, Associated Newspapers, Bell Syndicate.) Not in the market. Kathleen Caesar.

**Connecticut News Association**, Bridgeport, Conn. News features, financial reports, staff-written.

**Cooper, Virginia M.**, 1514 Milan St., New Orleans 15, La. Creole Foods Writer and Cooking School, Inc. Not in market.

**Craisher (Cedric) Features**, 31st & Michigan Drive, Louisville 12, Ky. Feature articles, cartoons, columns, comic strips. Regular sources. Outright purchase.

**Curtis Features Syndicate**, Box 223, Benjamin Franklin Sta., Washington, D. C. Columns; cartoons; feature articles. 25-50¢ royalty. Selects own features—at present not in market for new ones.

**Deer Publication & Radio, Inc.**, Esther Van Wagoner, Tufts News Bureau, 39 Journal St., Jersey City 6, N. J. News features, columns, principally from regular sources. Outright or royalty up to 50¢.

**Dispatch News Features**, 17 E. 42nd St., New York. Feature articles; news features; cartoons; news pictures; columns; comic strips. Rate not stated.

**Dominion News Bureau Ltd.**, 455 Craig St., W., Montreal, Canada. Leading U. S. syndicate in Canada.

**Dudgoun Feature Service**, 704 Basso Bldg., Detroit 2, Mich. Not in the market at present.

**Editorial Services, The, Inc.**, 6 Court St., Newark 2, N. J. Feature articles, news features, news pictures. Outright purchase. Acc. and Pub. Regular sources.

**Ellis Service**, Swarthmore, Pa. Religious material. Regular sources.

**Everyman's Exchange**, 905 N. Fifth St., Springfield 4, Ill. Does not buy from free-lancers.

**Family Features**, Suite 528, 333 N. Michigan Ave., Chicago, Ill. Columns and cartoons. Regular sources.

**Graphic Syndicate**, 8 W. 40th St., New York 18. Weekly columns, news charts, columns, mostly from regular sources, at varying royalties. (No recent report.)

**Handy Fillers Service**, Russ Bldg., San Francisco. News and semi-news, all staff-written.

**Haskin Service**, 1200 Eye St., N.W., Washington, D. C. All material staff-written.

**Health News Service**, 1300 Natl. Press Bldg., Washington 4, D. C. Buying nothing now. Only filling spot news orders.

**Hope (Chester) Features**, 345 West 86th St., New York 24. Chiefly Sunday Magazine Section feature articles from regular staff. (No recent report.)

**Hopkins Syndicates, Inc.**, Melilot, Ind. Editorial columns. Regular sources.

**Human News Syndicate**, 119 W. 57th St., New York 19, N. Y. Music and radio, science, art, industrial. (Affiliated with Musical Digest). Outright purchase. Acc. Regular sources.

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**International Labor News Service**, 608 Carpenters Bldg., Washington 1, D. C. Labor news, features from regular sources.

**International Press Alliance**, 235 E. 45th St., New York Features, columns, comic strips, from regular sources. Royalties.

**International Religious News Service**, 1111 Elizabeth St., Pasadena 6, Calif. Religious news features, from regular sources. No MSS wanted at present.

**Lawrence (David) Associates**, 1241 24th St., N.W., Washington 7, D. C. David Lawrence's Daily Dispatch. No outside material.

**Metropolitan News Service**, Bridgeport, Conn. News and features staff-prepared.

**Millman Newspaper Service**, 1775 Davidson Ave., Bronx, N. Y. Editorial cartoons, sports cartoons, and a comic; also, poems, contributed by staff.

**Miller (Hal J.) News Syndicate**, 1000 National Press Bldg., Washington 4, D. C. Feature articles, news features, columns, cartoons, news pictures, comic strips. Specializes in legislative material. Outright purchase at un-named space rates. Regular sources. Publishers of "Your Congress" magazine and "The Pictorial Director of Congress."

**National Negro Press Association**, 2007 15th St., N.W., Washington 9, D. C. News features, columns, from regular sources. Newspaper Features, 521 Marietta St., Atlanta 3, Ga. Regular sources; not in the market for outside work.

**O'Conner (Joseph) Organization**, 5th Floor, Hobart Bldg., San Francisco 4. Political analysis, national and regional. Can use unbiased political surveys from certain unassigned areas, to 500 words. Outright purchase, at price depending on area, size, and importance of report. (Buys but little free-lance.)

**Our Family Food**, 488 4th Ave., New York. Food material, all staff-written.

**Parb Research Services, Newspaper Copy Service**, Box 2585 San Francisco 19. Amusement copy only. All staff work.

**Park Row News Service**, 280 Broadway, New York. News and features, staff-written. Theodore Kaufman.

**Patterson, David S.**, 1500 3rd Ave., New Brighton, Pa. Editorials and paragraphs self-written. No market.

**Penguin Photo**, 530 Madison Ave., New York 22. Movie-Radio-Television, and show business pictures from regular sources.

**Popular Press Features**, 201 N. Wells St., Chicago. News-photos and cartoons for weekly newspapers, from regular sources.

**Press Syndicate**, Tribune Tower, Chicago 11. News and feature photos. Not a free-lance market.

**Publishers Financial Bureau, Inc.**, 219-221 Forest St., Babylon Park 27, Mass. Business and financial. Not in the market for material at present.

**Rapid Grip and Batten Ltd.**, 177-189 Richmond St., W., Toronto 23, Ont. Comics; women's page features, magazine pages. "We syndicate in Canada the features produced by King Features Syndicate, New York, and supplement them to some extent by a very few purely Canadian features. Not in the market for other offerings at present."

**Readers Features**, Drawer B, Rocky River, Cleveland 16, Ohio. News features, cartoons, columns, comic strips, regular sources. (No recent report.)

**Russell Service**, 254 Fern St., West Hartford 7, Conn. Articles, columns on automobiles and safety, all staff-prepared.

**Small House Planning Bureau**, St. Cloud, Minn. House plans, from regular sources.

**Soccer Associates**, 10 Overlook Terrace, New York 33. Sports articles; soccer pictures and features; stamp articles. Practically all from regular sources. Outright purchase, Acc., rate depending on material. 15% royalty. (Query.)

**Sports Page Feature Syndicate**, Box 215, Long Beach, Calif. Sports page material from regular sources only.

**Standard Filler Service**, Times Bldg., St. Cloud, Minn. News and sports fillers. Staff-prepared.

**Star Feature Syndicate**, Box 88, Alhambra, Calif. Psychological and health features produced by John C. Kraus, Ed. No outside material.

**\*Star Newspaper Service**, 80 King St., W., Toronto 1, Ont., Canada. (Syndicate department of the Toronto Star.) All types of material with British or Canadian angle, from regular sources. First rights to serials 30,000 words; short stories 1,000 words; news features and pictures. Regular sources only. Transradio Press Service, 521 Fifth Ave., New York 18. General features from regular sources.

**United Features Syndicate, Inc.**, 220 E. 42nd St., New York. (Affiliated with United Press.) Considers distinctive ideas for continuous features, columns, cartoons, comic strips, etc. No separate features. No fiction. Usually regular sources.

**Universal Trade Press Syndicate**, 724 5th Ave., New York 19. News agency covering business papers; inquire for staff vacancies. Outright purchase, percentage 65%-75%. Very little free-lance. M. S. Blumenthal.

**Vanguard Features Syndicate**, 7147 S. Cyril Ave., Chicago 48. Juvenile articles and quizzes. No free-lance material.

**Capitol News Service**, 216 State Capitol, Sacramento 14, Calif. News service using only stories developed by staff.

**\*Wheeler Newspaper Syndicate**, 302 Bay St., Toronto, Ont. First and second-rights, short-short 1,000 words. \$5 Min. Outright purchase, Pub. (Not buying currently.)

**Wood Features Syndicate**, 1721 S. 18th St., Columbus, Ohio. Columns, staff produced.

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## ADVISING THE BEGINNER

(Continued from Page 7)

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Similarly, the editor needs to feel that the author is willing to work cooperatively with him. One of the most disappointing situations possible is the one in which the editor and author have distrust of each other, pull in opposite directions, and generate feelings of recrimination. The author must seek, when he can, the editor with whom he can best work.

—A&J—

*Why must a manuscript—carefully prepared and submitted "according to Hoyle"—return to me dog-eared and frumpy, with (and this irks me more than anything else!) a big rusty paper clip securely fastened to my immaculate white pages?*

Mails are destructive to manuscripts. Increasingly, it seems, the author needs to take steps to protect his manuscript in the mails. Light cardboard may be used to provide some protection, but, as the questioner suggests, many editorial offices are plagued with carelessness or even unthoughtful practices. When these editorial practices are found, it is important that we work as a group of writers to see that the practices are changed to the best, or that manuscripts are handled with care. We at A&J have been able to call these practices to the attention of several editors, who have assured us that office procedures are now improved. When we find an editor who is deficient and refuses to improve editorial procedures, we shall report such attitudes in these pages.

## COMIC BOOK EDITORS

(Continued from Page 9)

*tell where he's going. Elmer gets Bugs into cage and slams door.*

Elmer's idea becomes clear now. He fixed it with the operator to give Bugs a special ride. During the ride, Elmer got the empty cage. The editor can now see how the main story plant was used.

This ends the fifth synopsis paragraph and the last scene. Elmer finally succeeds in stopping Bugs from causing still more trouble. Bugs does get a free ride but only because Elmer arranges it!

Elmer's success ends the story. We can now see its meaning or theme. Readers who identify themselves with Elmer will get the moral: "Don't let

others take advantage of you." But many readers will also identify themselves with Bugs. He's a rascal and so are they—or so they think. They learn that: "Taking advantage of others will get you into trouble in the end."

But the story needs a *sequel* to tie up the loose ends. The readers still want to know: Will the Boss fire Elmer and how does Elmer get even with Bugs?

*Last Panel: Elmer has his old job back. He's on platform with cage. Bugs is trying to break out of it. Sign on cage: Wild Rabbit of Borneo.*

The story took Elmer down and down until it seemed he wouldn't be successful at selling peanuts. Now it brings him back to the side-show barker job he had at the opening. It is obvious, now, that the Boss came to fire Elmer but Elmer's idea about using Bugs as the "Wild Rabbit" made the Boss change his mind. Thus, the story has made a complete circle and comes to a satisfying ending.

The five story scenes knit together because:

1. The use of the word "free" in each scene.
2. Elmer's demotion in three scenes and the possibility of being demoted out of a job in the last two scenes.
3. Each scene has a humorous situation.
4. The story has one main background—the carnival.
5. The actions of all characters are believable.

This comic book story synopsis, single spaced, was put on a single sheet of 8 x 10 typewriter paper. It is a simple story. But by tearing it apart I hope you can now see *how* and *why* it sold the story I wanted the editor to buy.

If you have rejected comic book story synopses, take another look at them. You will probably find that your words create mental pictures that are blurred and vague. You can't blame comic book editors for returning such material.

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## MOSTLY PERSONAL

(Continued from Page 3)

them, by their value to those who attend; I am also sure that both small and large conferences have been unsuccessful.

The summer conference provides a *possibility*. That possibility may be handled poorly by the leaders, by the participants, or by both. On the whole I should say that the possibility has been handled quite well and that the summer conference is one of the few situations in which the *possibility* is even offered. Those who have seized it and really made use of it have been greatly enriched for their future writing.

One other matter is important, also. The conference provides opportunity for talk, fellowship, association which may not be possible for some of us elsewhere. I know some highly successful writers who faithfully include a summer workshop or conference in their plans each year and count that enrichment greatest of all.

A&J

Most of our contributors this month are well known through previous work in A&J. Jules Archer is a widely-published magazine writer and author of *I Sell What I Write*. Harry Harrison Kroll, besides leading the Beersheba summer workshop, has published a great quantity of successful work, both in book form and in the adult and juvenile magazines. Bruce I. Strasser, from New York, and Paul Rafael, from Hollywood, continue their periodical reports on radio and TV markets.

A.S.

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# WHAT THE EDITORS WANT NOW

Among the syndicates, we note the following changes: Authenticated News has moved to 170 5th Ave., New York 10; Aviation News & Views to 133 E. 36th St., New York 16; Exclusive Features Syndicate and Vitamin News Bureau to 67 Slade St., Belmont 78, Mass.; Ullman Features Service, Inc., to 1019 15th St., N. W. Washington 5.

Inactive or stopped completely are Macy Newspaper Syndicate, New World Syndicate, Swiftnews, Richardson Feature Syndicate, Heintz Radio News Service, Arrow Syndicate.

Continental Feature Syndicate and Authenticated News Service, both at P. O. Box 509, Hollywood 28, have added TV to the movie and radio features they syndicate.

-A&J-

Select Features Syndicate, Inc., 565 5th Ave., New York 17, have started a new service entitled "Assignments." These are tips to managing editors of newspapers.

-A&J-

In addition to adult serial fiction, juvenile short stories are used by the NEA Service, Inc., 1200 W. 3rd St., Cleveland 13, Russ Witnerbotham, fiction editor and boys and girls page editor, wants juvenile shorts of 800 words or less. Payment is \$10 per story, shortly after acceptance.

-A&J-

Holiday, Independence Square, Philadelphia 5, has reprinted in booklet form an editorial by Ted

Patrick, editor, which appeared in the fifth anniversary issue of the magazine. In concluding his remarks about the magazine, Patrick gives the following editorial attitude: "Perhaps it is too presumptuous to believe these things add up to something new in the world of magazines; and to believe that this something new will prove rewarding to those people who are not content with the confines of their own individual worlds. These are not the malcontents of life; they like their jobs and they like their homes, but they are too healthfully eager and restless to remain within the limited orbit offered by a home-and-office existence. They go places, these people; they're likely to have a second home somewhere in the country, they take every opportunity to be off and away. They realize, too, that minds as well as bodies can travel and that the proper thoughts, words and pictures can give wings to the imagination. For them, we edit *Holiday*."

-A&J-

In answer to several queries from readers, we are sorry to report that the Jerry Fairbanks Studios do not any longer buy TV scripts from free-lance writers.

-A&J-

From Arthur Gale, editor of *MR* magazine: "I have a check awaiting the present address of author Bob Hughes. His last address was in the Bronx, New York. If Mr. Hughes will step forward

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June 18—July 20, 1951

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General problems	The novel
Popular story	The poem
Quality story	Non-fiction
Writing for the religious press	
Juvenile writing	

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Elmo Scott Watson	Bruce Woodford
Florence Crannell Means	
Virginia Green Millikin	
Alan Swallow, Director	

Free information may be secured by writing  
Dr. Alan Swallow, Director of the Writers'  
Workshop, University of Denver, Denver 10

and identify himself, he may have this check promptly."

— A & J —

The poetry magazine *Quicksilver*—following the

### THE FOURTH WRITERS' CONFERENCE

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death of former owner and editor, Jewell Fontaine Spinks—has been moved to 4429 Foard St., Fort Worth 5, Tex., and will be edited by Mabel M. Kuykendall and Grace Ross.

— A & J —

JR magazine is out of business. All readers who had submitted unreturned materials should copy from carbon and submit elsewhere since it appears that some manuscripts were lost and are unrecoverable.

— A & J —

Cash prizes and book awards are offered monthly for inspirational, serious, and humorous poems used in *Center of Light*, a Hollywood paper. Poetry editor is Rosa Zagnona Marinoni, Villa Rose, Fayetteville, Ark.

— A & J —

Leo Margulies has resigned as editor of the pulp department of Standard Magazines after returning from a 9 months stay in Europe. He plans to go back to the Continent after a brief visit here.

— A & J —

From the list of markets for light verse published with Dick Hayman's article in our March issue, *Farm Journal* is now overstocked, *The Christian Advocate* indicates a very limited market, and *Pax* has discontinued the use of verse.

### Second Writers' Round-Up

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Author & Journalist

The *Southern Taxi Trade Journal* is a new trade publication from Allen Draper & Associates, advertising agency, Redmont Hotel, Birmingham, Ala. The editor, Allen Draper, needs free-lance articles of 500-700 words on new trends in the industry, personality sketches, new state and national legislation affecting the industry; events of interest to the trade; better methods for cheaper operation; news of union activities; personalized success stories. "Standard rates" are promised for photos and articles.

-A&J-

*Writers' Markets & Methods*, formerly published by the Palmer Institute of Authorship, has been purchased by the M & M Publishing Co., headed by Joseph A. Murphy, who will now edit the magazine. The new address is 30 Horizon, Venice, Calif.

-A&J-

Readers continue to inform us of slow reports from *This Day*, of St. Louis. Martha Washington Studios are reported slow in handling greeting card verse submitted.

-A&J-

"The closing of *Modern Romances* \$10,000 manuscript contest does not mean that the market is a closed one. We want stories of all length, particularly the 5,000-10,000 word length. Our immediate need is for the girl-told, pre-marriage story; however, all stories from all viewpoints are open to consideration and will be bought if they are fresh and vital in problem." Hazel L. Berge, editor, 261 5th Ave., New York 16.

-A&J-

*Scarab*, the mystery magazine, has suspended publication.

-A&J-

James Hendryx, Jr., editor of the sport magazines at *Standard*, 10 E. 40th St., New York 16, reports to us that every department of his sports

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—A&J—

Your *Dog Magazine*, 299 Madison Ave., New York 17, edited by Harry Miller, uses short articles 1,000-1,200, longer articles up to 2,500, on any subject of interest to the average dog owner, such as articles on care, feeding, housing, training, unusual dogs. Short stories 1000-2500 are also used, as in verse. Pay is "according to merit."

—A&J—

Superior Publishers, Ltd., 2382 Dundas St., West, Toronto 9, Canada, publishes two fact-detective monthlies, *True Crime Cases* and *Greatest Detective Cases*. O Ryan, editor, reports: "Our

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—A&J—

The new magazine *Carnival*, 714 5th Ave., New York 19, is not in the market for free-lance material.

—A&J—

Dorothy Johns at Harle Publications, 215 4th Ave., New York, pays 2 cents a word for articles on words to go into their several cross word puzzle magazines. 800 to 1200 words are preferred.

—A&J—

Two new *Quick-size* news and personality magazines are *People Today*, 535 5th Ave., New York, and *Flash*, 545 5th Ave., New York. Needs are for picture features and brief articles which incorporate timely news about personalities.

—A&J—

*Men's and Girls*, both Howland publications, are not answering queries regarding manuscripts submitted, as noted in this department before. First class mail from the A&J office to Howland publications has been returned, unclaimed.

## Prize Contests

A \$5000 prize competition—one-half the award to be an outright prize and the other half an advance against royalties—is being sponsored by Lippincott for novelists not over 35 years of age. There is no limitation upon subject matter. An-

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other prize of \$2500, again split between outright award and advance against earnings, will be awarded for an unfinished novel.

Closing date of the contest is Dec. 31, 1951. Further details may be secured from Fiction Contest Editor, J. B. Lippincott Co., E. Washington Sq., Philadelphia 5.

—A&J—

Rules for the \$1475 in prizes in the *American Photography* photo contest may be secured from the magazine office, 421 5th Ave., So., Minneapolis 15.

—A&J—

A prize of \$400 is offered in the Knopf-Furioso contest for the best quality story between 2500 and 7500 submitted by June 15. Secure details from Furioso, Carleton College, Northfield, Minn.

## The Brief Case

In re: Gertrude Springer's filing system . . . I, too, use returned envelopes, but instead of notebook covers, I use large envelope boxes—yours for the asking at your local newspaper office. I stand the filled envelopes on edge in the box. When they become worn, soiled, or obsolete, simply replace with a clean envelope. Most budding writers have an ample supply of same. When you cease getting them, you're able to buy a filing cabinet!—Evelyn P. Hamilton.

American dollars rate 10 per cent higher than Canadian. Because of this a number of American publishing houses deemed it "smart" to open accounts in Canadian banks and to pay writers living in Canada with Canadian funds, thus robbing Canadian writers of the 10 per cent premium.

"Thank you for your help. I sold 'Spark Plug Helps the Team' to THE INSTRUCTOR, 'Little Dime Winkle' to CHILD LIFE, and a story to the Baptist Publishing Co.," writes Marguerite Chapin to

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# RECOMMENDED READING

(A&J) is glad to recommend the following books, for they combine enjoyable reading with sound instruction. You may place orders for any of them with either the Publisher or our Book Department.)

- 1. ANCHOR IN THE SEA, an Anthology of Psychological Fiction, Edited by Alan Swallow.** A book of examples particularly valuable for the writer of "quality" fiction. Special paper edition for A&J readers. \$1.00.
- 2. NEW POETIC LAMPS AND OLD** by Stanton A. Coklenitz. The Wings Press, Mill Valley, Calif. The spotlight turned on the new poetic movement. A book to clear away the confusion besetting our verse writers. "The fullest, sanest and most eloquently persuasive treatise on the subject I have seen."—Gilbert Thomas, noted English poet, critic and biographer, in *The Christian World* (London). \$2.00.
- 3. THE TECHNIQUE OF FICTION** by Willard E. Hawkins. The widespread use of THE TECHNIQUE OF FICTION in classroom, as well as in successful writers' libraries, is a clear indication of the value of this book. Hawkins, the founder of AUTHOR & JOURNALIST, has incorporated here his Twelve Basic Themes, and beginning writers especially will shorten their way to good markets if they follow closely the well-beaten trail set forth in Hawkins' book. \$2.50.
- 4. IN DEFENSE OF REASON** by Yvor Winters. The collected criticism of one of the outstanding critics of modern times, with extended discussions of principles of poetry and fiction. \$5.00.
- 5. ON THE LIMITS OF POETRY** by Allen Tate. Collected critical essays by the outstanding name among "the new critics," together with some essays on fiction. \$4.00.
- 6. CHARACTER** by Catharine Barrett. Catharine Barrett provides here her full and complete materials on the handling of character in fiction—not available anywhere else except in this most important booklet for fictionists. Read the Psychological Pattern," use the Character Chart, study the full work to your own benefit, at this low price. \$1.00.
- 7. A DICTIONARY OF LITERARY TERMS** by Duffy and Pettit. Alphabetical listing of literary terms, with definitions and examples from the world's literature. Paper, \$1.00; cloth, \$2.00.
- 8. A GUIDE TO AMERICAN FOLKLORE** by Levetta J. Davidson. A complete guide to all types of folklore, with bibliography, names and addresses of outstanding collectors, suggestions for collecting and development. \$2.00.
- 9. WRITING FOR YOUNG PEOPLE** by Mabel Louise Robinson, Thomas Nelson & Sons, 385 Madison Ave., New York 17, N. Y. The art of juvenile story writing by the famous teacher of Columbia's Writers' Workshop. "As different as possible from a how-to-do-it manual, quite as practical, far more inspiring, and likely to last much longer because its discussions and advice go to the roots and reasons of good writing."—May Lamberton Becker. \$2.75.
- 10. FORMS OF MODERN FICTION**, edited by William Van O'Connor. (University of Minnesota Press, Minneapolis 14, Minn.) A collection of best criticism of fiction from the recent critical movement. Contributors include Mark Schorer, Allen Tate, T. S. Eliot, Robert Penn Warren, Lionel Trilling, Warren Beck, and other writers of fiction and criticism. \$4.50.
- 11. AN EDITOR LOOKS AT POETRY** by Stanton A. Coklenitz. The Wings Press, Mill Valley, Calif. Practical Pilots for the Practicing Poet. The author, for more than seventeen years editor of WINGS, has written this book in response to many requests, "Won't you tell me why my work isn't accepted?" Copiously illustrated with model poems. \$2.00.
- 12. I SELL WHAT I WRITE** by Jules Archer. Fell Publishing Company, 385 Fourth Avenue, New York 16. Long the writer can give the editors the kind of writing they will pay spot cash for. In addition to more than 100 case histories this valuable book shows how to find, develop, and sell story and article ideas. \$2.50.
- 13. WORDS INTO TYPE** by Marjorie E. Skillin and Robert M. Gay. Appleton-Century-Crofts, Inc., 35 West 32nd Street, New York 1. Those writers who have questions on manuscript technique, punctuation, word usage, grammar, and the hundreds of questions which frequently confront us all will find this book **INVALUABLE!** Beautifully organized and indexed, Words Into Type will stand next to the writer's dictionary as long as he writes. \$5.00.
- 14. THE ART OF WRITING FICTION** by M. B. Orvis. Prentice-Hall Inc., 70 Fifth Avenue, New York 11, N. Y. If you are a beginning writer who not only wants to sell, but is seriously interested in good writing, you will want this book. The author gives you a thorough orientation in the nature and principles of fiction writing, and illustrates the basic techniques with examples from outstanding modern writers. Emphasis is placed on developing your ability to evaluate your own work. \$4.00.
- 15. WRITING AND SELLING SPECIAL FEATURE ARTICLES** 2nd ed. by H. M. Patterson. Prentice-Hall, 70 Fifth Ave., New York 11. Expressly for those who want to sell articles. Stress is placed on the commercial aspects of writing; how to analyze your market; sell to that market; how to research your idea, how to meet the specialized demands of specialized markets. Points out the often-neglected opportunities open to the fledgling writer in the trade, business and technical field. \$6.35.
- 16. CRAFT OF THE SHORT STORY** by Richard Summers. Rinehart & Company, Inc., 233 Madison Ave., New York 16. As intended, this book serves primarily as an inspiration

rightfully theirs. These writers, if they sell their material in the United States are definitely entitled to payment in U. S. money.

We Canadian writers consider this a disgustingly contemptible thing to do. Our Canadian magazine publishers, when forwarding payment to a writer in the States, add 10 per cent to offset the unfavorable exchange rates.

"Canadian Writer"

Editor's Note: In his "the Cerf board" column in *This Week*, Bennett Cerf tells this story of interest to writers: "Determined to enroll only eminently qualified students in its experimental course for would-be authors, a Midwestern university concludes its screening process by posing this question to all applicants:

"Coleridge was a drug addict. Poe was an alcoholic. Marlowe was killed by a man whom he was trying to stab. Pope took a thousand pounds to keep a woman's name out of a satire, then wrote the piece so she could be recognized anyhow. Thomas Chatterton killed himself. Byron was accused of incest. Do you still want to be a writer—and if so, why?"

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